

IN THIS ISSUE:—"THE TERMS 'CONCERT' AND 'RECITAL'"—BY DR. ORLANDO A. MANSFIELD

MUSICAL COURIER

Weekly Review OF THE World's Music

Forty-first Year. Price 15 Cents.

Published by Musical Courier Company, Inc., 437 Fifth Avenue, New York.
Entered as Second Class Matter January 8, 1883, at the Post
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Foreign \$6.25 Annually

VOL. LXXX—NO. 10

NEW YORK, THURSDAY, MARCH 4, 1920

WHOLE NO. 20821



Photo by Francesco Reale, Roma.

CARLO GALEFFI

BARITONE OF THE CHICAGO OPERA ASSOCIATION

AS FIGARO IN "THE BARBER OF SEVILLE," ONE OF THE ROLES IN WHICH HE HAS
ACHIEVED PHENOMENAL SUCCESS BOTH ABROAD AND IN THIS COUNTRY

INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY.

Church, Concert and School Positions Secured
MRS. BABCOCK
Telephone, 2634 Circle.
Carnegie Hall, New York

THE INTERSTATE TEACHERS' AGENCY

Secures positions for Teachers of Music in Schools, Colleges, and Conservatories. Teachers recommended for all departments of school and college work. MACHECA BUILDING, New Orleans, Louisiana.

J. H. DUVAL,

TEACHER OF SINGING
Italian and French Opera.
603-4 CARNegie HALL : : : New York

M. F. BURT SCHOOL,

Sight-Singing, Ear-Training, Musical Stenography. Normal course in Public and Private School Music. Special coaching for church trials.
Address: Brooklyn School, 48 Lefferts Place.

CARL M. ROEDER,

TEACHER OF PIANO
Technic—Interpretation—Theory.
Normal Course for Teachers.
607-608 Carnegie Hall, New York.
Newark Studio: 136 Roseville Ave.
Residence: 680 St. Nicholas Ave., New York

MME. NIESSEN-STONE,

MEZZO-CONTRALTO
Management:
Annie Friedberg, 1425 Broadway, New York.
Vocal Studio:
50 W. 67th St., N. Y. Tel. 1405 Columbus

MAX KNITEL-TREUMANN,
BARITONE

Voice Culture—Art of Singing.
Studio: Carnegie Hall.
Mail Address: Fifth Ave., New Rochelle, N. Y.

MME. MARCIA SUMELSKA

TEACHER OF VOCAL ART
Graduate Crouse College of Music,
Syracuse University.
Special rates to classes consisting of from five to twenty-five pupils. Appointments by Mail.
STUDIO: 611 CARNegie HALL : : NEW YORK
Phone, 1350 Circle.

HAZEL MOORE,

SOPRANO
Teaching at 106 Morningside Drive, New York
Phone, 8905 Morningside.

FRANCIS ROGERS,
CONCERT BARITONE AND TEACHER OF SINGING

144 East 62d Street, New York.
Telephone, 610 Plaza

E. PRESSON MILLER

TEACHER OF SINGING
826 Carnegie Hall. Tel. 1350 Circle

JANET BULLOCK WILLIAMS,

TEACHER OF SINGING
122 Carnegie Hall.

FLORENCE E. GALE,

SOLO PIANIST
Recitals and Concerts.
Instruction, Leschetizky Method.
137 West 69th St., New York.
Telephone, Columbus 4873

JACQUES L. GOTTLIEB,

Formerly Director East Side House Settlement Music School, N. Y. Founder and Conductor Neighborhood Symphony Orchestra, announces new Studios, instruction in all departments, staff of able teachers.
136 East 76th St., New York City.
Telephone—Rhinelander 4345.

ZIEGLER INSTITUTE

OF NORMAL SINGING
MME. ANNA ZIEGLER, DIRECTOR.
1425 Broadway (Metropolitan Opera House Bldg.), New York City.
Tel. 1274 Bryant.

HENRIETTA SPEKE-SEELEY,

SOPRANO—TEACHER OF SINGING
1425 Broadway—Metropolitan Opera House.
Residence: 2184 Bathgate Ave. Ph., 3967 Tremont

ADELAIDE GESCHEIDT,

Exponent-Instructor of MILLER VOCAL ART-SCIENCE. Auditions by appointment only.
817 Carnegie Hall, N. Y. Phone, 1350 Circle
Address Secretary.

Ms.
AND
Mrs.

JOHN DENNIS MEHAN,

Teachers of over six hundred artists now in responsible positions.
For all particulars apply to
70 Carnegie Hall . . . 154 West 57th St.
Tel. Circle 1472.

THE BOICE STUDIO OF VOCAL ART

Mrs. HENRY SMOCK BOICE, Consulting Teacher, 65 Central Park West. Tel. Columbus 7140
Miss BOICE at 230 Madison Avenue (36th St.) Tuesday and Friday afternoons; Tel. Murray Hill 427.

ROSS DAVID,

VOCAL STUDIOS
1013 Carnegie Hall, New York

WALTER L. BOGERT,

ART OF SINGING
"The method that does not tire the throat."
130 Claremont Ave., N. Y. Tel. 291 Morningside

HUGH DOUGALL,

BARITONE
Teacher of Voice Building and Artistic Singing
Studio: 815 Carnegie Hall, New York.
Phone, Circle 764.

HARRY ANDERTON,

CONCERT PIANIST—TEACHER
814 Carnegie Hall, New York.
Phone, 321 Circle.

MRS. WILLIS E. BACHELLER,

VOICE PLACEMENT AND REPERTOIRE
Studio: 180 Madison Avenue, New York.
Telephone, Murray Hill 699.
EDMUND J. HELEN ETHEL

M Y E R,

VOCAL INSTRUCTION AND COACHING
Teacher of Theo Karle.
703 Carnegie Hall. Tel. Circle 1350

ELIZABETH K. PATTERSON,

SCHOOL OF SINGING
Studio: 257 West 104th Street.
Phone, 2859 Academy.

MME. MORROW, F. N. C. M.,

American Voice Specialist. Teacher of Covent Garden Artists. Highest American and European Diplomas. Lost voices positively restored.
200 West 107th Street, New York
Phone, 3213 Academy.

MR. FRANCIS STUART,

TEACHER OF SINGING
Studio Address: Carnegie Hall, New York City

SIGNOR FILOTEO GRECO,

THE ART OF SINGING
Studio: 249 Lexington Avenue, New York.
Telephone, 4879 Murray Hill.

WILBUR A. LUYSER,

Specialist in Sight Singing (Solfeggio).
(Musical Director of Bapt. Temple Choir.)
Scientifically taught—Successfully put into practical use.
Large Public—Small Private Classes now forming. Individual Work at any time.
218 Madison Ave. Res. Phone, 428M Bedford

Miss EMMA THURSBY,

SOPRANO
Will receive a limited number of pupils.
Residence: 34 Gramercy Park.
Phone, 3187 Gramercy. New York City

JOHN W. NICHOLS,

TENOR, VOCAL INSTRUCTION
Vocal Instructor at Vassar College (Mondays and Thursdays). Vocal Instructor at University of Vermont Summer Session.
Studios: 504 Carnegie Hall : New York City
Tel. River, 7975.

ALICE GARRIGUE MOTT,

ART OF SINGING
172 West 79th Street, New York.
Telephone, 7993 Schuyler.

ESPERANZA GARRIGUE,

ART OF SINGING
337 West 85th Street, New York.

HERBERT WILBER GREENE,

SCHOOL OF SINGING
Director of Brookfield Summer School of Singing
701 Carnegie Hall, New York City.

HERBERT WITHERSPOON,

VOCAL INSTRUCTION
Formerly Metropolitan Opera Company.
44 West 86th Street . . . New York

SIGNOR A. BUZZI-PECCIA,

VOICE SPECIALIST AND COMPOSER
Teacher of Alma Gluck, Sophie Braslau and Cecil Arden.
Studio: 33 West 67th St., New York.

CLARA NOVELLO DAVIES,

"All Can Sing if They Know How to Breathe."
140 West 57th Street, New York City.
Phone, Circle 3053.

WILLIAM THORNER,

VOCAL TEACHER AND COACH
Address: 209 West 79th Street, New York City

BESSIE C. REDMOND,

ACCOMPANIST, COACH, INSTRUCTION
1743 Montgomery Ave. . . New York City
Tel. 6558 W Tremont.

ELENA DE OLLOQUI,

PIANIST—INSTRUCTION
111 E. 62d St., New York. Tel. 2285 Plaza

MINNA KAUFMANN,

Soprano—Vocal Instruction, Lehmann Method
Address, J. CARTALL, 601-602 Carnegie Hall.

FREDERICK E. BRISTOL,

TEACHER OF SINGING
43 West 46th Street, New York City.

MR. CHARLES LEE TRACY,

PIANOFORTE INSTRUCTION
Certified Leschetizky Exponent.
Carnegie Hall Studios, 832-3, New York City

JOSEPH PIZZARELLO,

VOCAL INSTRUCTION
Voice Developed—Style, Opera.
851-52 Carnegie Hall, New York.

F. W. RIESBERG,

INSTRUCTION—PIANO, ORGAN, HARMONY
Organist and Director Summerfield M. E. Church Vested Choir, Port Chester. With the MUSICAL COURIER, 437 Fifth Avenue; tel. 4392 Murray Hill. Personal address, 408 W. 150th St., N. Y. C.; Tel. 1530 Audubon.

CARL FIQUE

PIANO
KATHERINE NOAK-FIQUE
DRAMATIC SOPRANO.
FIQUE MUSICAL INSTITUTE
128 De Kalb Avenue, Brooklyn.

HANNA BROCKS-OETTEKING,

SOPRANO
Concerts, Oratorios, Recitals and Musicales.
Pupils Received.
Studio : 607 West 137th Street, New York
Phone, Audubon 1600.

LILLIAN SHERWOOD NEWKIRK

ART OF SINGING
1425 Broadway (Metropolitan Opera House Bldg.), N. Y. Wednesdays and Saturdays
All Mail to 11 Morgan Ave., Norwalk, Conn.

JESSIE FENNERHILL,

(Jessie G. Fenner.)
TEACHER OF SINGING
Metropolitan Opera House, 1425 Broadway, New York. Phone, Bryant 1274.

DUDLEY BUCK,

TEACHER OF SINGING
50 West 67th Street . . . New York
Phone, Columbus 8462

MME. KATHRYN CARYLNA,

Teacher of voice in all its branches. Defects of tone production eradicated.
French and Italian Lyric Diction.
257 West 86th Street . . . New York
Telephone, 5910 Schuyler.

GIUSEPPE CAMPANARI,

BARITONE,
(Late of Metropolitan Opera Company)
will accept pupils.
668 West End Avenue, New York City.
Phone, Riverside 3469.

DANIEL SULLIVAN,

TEACHER OF SINGING
35 East Thirty-Eighth Street, New York City

LAURA E. MORRILL,

TEACHER OF SINGING
148 West 72d Street.
Phone, 2118 Columbus. New York

ADELE LEWING,

PIANIST, COMPOSER AND COACH
Authorized Teacher of the Leschetizky Method
Residence Studio: 115 Hamilton Place.
Telephone, Audubon 960.
Downtown Studio . . . Steinway Hall

THE NEW YORK INSTITUTE FOR VIOLIN PLAYING, PIANO AND VOICE CULTURE.

230 E. 62d St.
Complete musical education given to students from the beginning to the highest perfection.
F. & H. CARRI, Directors.

VON DOENHOFF, ALBERT,

PIANIST, COMPOSER, TEACHER
251 West 102d Street, New York.
Phone, Riverside 366.

DANIEL VISANSKA, Violinist,

Nine years of successful teaching and concertizing in Berlin. Will accept engagements and a limited number of pupils.
Address: 127 West 126th St., New York.
Phone, Morningside 2346.
(In Summit, N. J., Mondays and Thursdays.)

BRUNO HUHN,

Singing lessons for beginners and advanced pupils.
Song and Oratorio Repertoire.
228 West 58th Street, New York.

ELIZABETH TOPPING,

CONCERT PIANIST AND TEACHER
424 Central Park West . . . New York
Tel. 4474 Academy.

DAISY NELLIS,

AMERICAN PIANIST
Concerts. Recitals.
Address care Steinway & Sons, New York City
Steinway Piano Used.

FREDERIC WARREN,

STUDIO OF SINGING
Teacher of Mme. Olga Warren.
810 CARNegie HALL : : : : NEW YORK

Stanley GARDNER Pianist-Teacher
7 Gladstone Avenue Westmont, Montreal

MINNIE TRACEY
American Dramatic Soprano
Open for Concert and Recital Engagements.
Studio for Voice, Opera and Repertoire.
184 East McMillen Street, Cincinnati, Ohio.

LEEFSON-HILLE
CONSERVATORY OF MUSIC, Inc.
MAURITS LEEFSON, Pres. Philadelphia, Pa.

ENGELHARDT Violinist
Address: 61 West 53rd Street, New York City
Telephone 6286 Schuyler

Louise St. John WESTERVELT
SOPRANO
TEACHER OF VOICE
Columbia School of Music,
509 S. Wabash Ave., Chicago

MORTIMER WILSON
Composer-Conductor
651 West 160th Street New York
Telephone Audubon 4440

MARY DAVIS
MEZZO-CONTRALTO
DIRECTION: HARRISON MATHER
Suite 40, Metropolitan Opera House Building,
New York City.

"Not all may become Artists, but everyone can be taught to sing artistically."
HAGGERTY-SNELL Teacher of Vocal Music
337 West 86th Street - New York City

FAY FOSTER
COMPOSER, VOICE INSTRUCTOR AND COACH.
Assistant Teacher to Alexander Heineemann.
229 West 109th St., N. Y. Phone, Academy 1374

ABBIE KEELY—Soprano
TEACHING AT
1716 Chestnut St., Philadelphia, Pa., Tues. and Fri. Aft.
1914 Diamond St. Philadelphia, Pa.

Carolyn WILLARD PIANIST
1625 KIMBALL BUILDING, CHICAGO

BIRDICE BLYE Concert Pianist
5424 Blackstone Avenue, Chicago
STEINWAY PIANO USED

BOHNET
Pianist - Accompanist
Care of American Conservatory, Chicago, Ill.

RALPH GOX
COMPOSER—Teacher of Singing
Metropolitan Opera House Studios
1425 Broadway, Room 40 New York

HARRIET FOSTER MEZZO-CONTRALTO
Address: J. B. FOSTER, 235 W. 102d St., N. Y.
Phone 6400 Riverside

Prof. Thomas Giles
Director of Music
University of Utah, Salt Lake City, Utah

GRACE G. GARDNER
formerly Milan, London, New York.
Artist Teacher
"Internationally Recognized as a Voice Builder,
Voice Repairer and Coach."
Special Course in Diction. Pupils prepared for Opera,
Oratorio and Concert. Teacher of Lucile Lawrence and
many other successful singers. Studios 188 Odd Fellows
Temple, Cincinnati, Ohio.

HARRISON M. WILD Concert Organist
Studio: 1203 Kimball Building Chicago
INSTRUCTION
PIANO, ORGAN
Conductor—Apollo Musical Club, Mendelssohn Club

CLAUDE GOTTHELF
ACCOMPANIST CERALDINE FARRAR
TOUR FALL 1919
Address: 133 W. 56th St., New York Phone: Circle 1746

PESCIA OF MILAN
TEACHER OF ARTISTIC SINGING
111 West 12nd Street, New York

MARIE LOUISE TODD
PIANIST
TEACHER OF PIANO
Address: Hotel Commodore, 42nd Street and
Lexington Avenue, N. Y.
Mondays and Thursdays, Steinway Hall, N. Y.

MAE GRAVES ATKINS
SOPRANO
Exclusive Management: MILLER, RESSEGUIE & TUFTS
1525-27 Kimball Hall, Chicago

MINNETTE WARREN
COMPOSER-PIANIST
Warren Concert Bureau, Schiffman Bldg., St. Paul, Minn.

RAYMOND WILSON
Pianist Syracuse University, Syracuse, New York

RUEMMELI
Concert Pianist
2108 Lafayette Ave., St. Louis, Mo.

ELLIS HAMMANN
CLARK PIANIST
1178 Chestnut Street Philadelphia

Mrs. HALL McALLISTER
TEACHER OF SINGING
Musical Management
284 Commonwealth Avenue, Boston, Mass.

CLARENCE DICKINSON
Concert Organist
Organist and Director Brick Church, Temple
Beth-El, Union Theological Seminary.
412 Fifth Ave., New York

GIACOMO BOURG
who taught Olshansky, Lankow, Parsons, Lucy, Aronson, Lindgren and others.
118 West 77th Street, New York
Telephone, Schuyler 6874.

SIBYL SAMMIS MacDERMID
SOPRANO
Pupils Accepted Fine Arts Bldg., Chicago

ANNA E. GEORGE
PIANIST-COMPOSER
TEACHING AT BUSH CONSERVATORY

KARLETON HACKETT
TEACHER OF SINGING
Kimball Hall, Chicago

HUGO
COMPOSER-PIANIST
INSTRUCTION
Bridgeport, Conn.
Wednesdays at 125 East 37th St., New York
Telephone Murray Hill 591

Mme. E. B. de SERRANO
Teacher of Olive Fremstad, Mme. Charlotte Maconda, Lucille-Marcel, Caroline Mihr-Hardy.
VOICE CULTURE REPERTOIRE
430 West 57th St. Tel. 6641 Columbus, New York

NABEL COX-VAN GROVE Soprano
ISAAC VAN GROVE Coach
JOINT RECITALS
638 Fine Arts Building Chicago, Ill.
Phone Wabash 8793

VAN der VEER MEZZO CONTRALTO
MILLER TENOR
ORATORIO, CONCERT, RECITALS
514 West 114th Street
HAENDEL & JONES, Aeolian Hall, New York

Mme. Hildegard Hoffmann
Oratorio and Joint Recitals with
Mr. HENRY HOLDEN
Recitals and Piano Instruction
Soloist with New York Philharmonic and Boston Symphony Orchestra, etc.
STUDIO: Steinway Hall
Address: 144 East 150th Street, New York City

CARRARA Soprano
Personal Representatives: JOSEPH de'VALDOR
1 West 34th Street, New York

BARONESS LEJA de TORINOFF
RUSSIAN DRAMATIC SOPRANO
Available Concerts, Opera and Recital
Address: 103 West 77th Street - New York

SITTIG TRIO
Violin, Cello, Piano; Concerts, Clubs, Musicals, etc.
FRED V. SITTIG, Teacher of Piano and Accompanist
167 West 80th Street, New York Phone Schuyler 9520

BETTY GRAY
Dramatic Soprano
OPEN FOR CONCERT ENGAGEMENTS
3 Linnaean Street Cambridge, Mass.

PAUL DUFALT TENOR
Transcontinental Tour of Canada
St. Helens de Bagat, P. Q., Canada

HAZEL LUCILLE PECK
PIANIST
Permanent Address: Suite 1107, First National
Bank Bldg., Pittsburgh, Pa.

KRAFT
Concert TENOR-ORATORIO
454 Deming Place, Chicago

ARTHUR DUNHAM
CONDUCTOR
SINAI ORCHESTRAL CONCERTS

LUTIGER GANNON
CONTRALTO
414 Michigan Avenue Chicago, Ill.

Bonci VALERI SEE AD NEXT ISSUE
INDORSES E.

ANDRE PARRY
DRAMATIC TENOR
Limited number of pupils accepted
907 Lyce & Healy Building, Chicago, Ill.
For Concert Engagements address
620 Orchestra Hall

SAYLOR
Accompanist and Coach
2231 Broadway, New York Tel. 4915 Schuyler

JOHN PRINDLE SCOTT
SONG WRITER
654 WEST 113th STREET NEW YORK
Telephone 7639 Cathedral

LOISA PATTERSON
DRAMATIC-LYRIC SOPRANO
Opera, Concert, Oratorio
Address, care Musical Courier, New York City

EMILY CHURCH BENHAM
CONCERT PIANIST
Management: Ella May Smith,
60 Jefferson Ave., Columbus, Ohio

JOHN FINNEGAN
TENOR
Soloist St. Patrick's Cathedral, N. Y.
Concert Direction ERNEST BRIGGS
1480 Broadway, New York
Personal Address:
479 West 146th Street, New York

SERGEI KLIBANSKY
VOCAL INSTRUCTOR
Studio: 212 W. 59th St., New York City. 5329 Circle

LESLEY MARTIN
BEL CANTO
STUDIO: 1425 Broadway, New York.
SINGERS—Suzanne Baker Watson, Andrew Mack, Marion Stanley, Estelle Ward, Gertrude Hutcheson, John Hendricks, Dr. Eugene Walton Marshall, Flake O'Hara, Horace Wright, Mabel Wilbur, Umberto Sacchetti, Marion Weeks, and other singers in opera and church work.

NATIONAL OPERA CLUB OF AMERICA, Inc.
MME. KATHARINE EVANS VON KLENNER, President and Founder
Announces for Season 1919-1920
Operatic Chorus—Director, ROMUALDO SAPIO
Dramatic Director, MILDRED HOLLAND
Apply to President 982 Eighth Avenue, for All Information

Lazar S. SAMOILOFF
BARITONE
THE ART OF SINGING.
Indorsed by Chailapin, Brogi, Sammarco, Kuffo, Didur, Sembach, Zerola, etc.
Studio:
Carnegie Hall, New York City

MARIE MORRISEY
CONTRALTO
224 West 64th St., New York
Phone, 5420 Schuyler.

HANS KRONOLD Cellist
561 West 147th St.
New York
Tel.: 116 Audubon

H. RAWLINS BAKER
PIANOFORTE INSTRUCTION
52 East 77th Street New York

Katharine HOFFMANN ACCOMPANIST
Home Address: ST. PAUL.

MARGARETTA ZIPERI
AMERICAN NIGHTINGALE
Sole Management: Giacomo Bourg
118 West 77th Street New York

LJUNGKVIST
SWEDISH TENOR
1544 Aeolian Hall New York City

ARTHUR M. BURTON
BARITONE
Fine Arts Building Chicago

LAURIE MERRILL
SOPRANO, 393 West End Avenue, New York
Phone 1829 Schuyler

Karl SCHNEIDER
And Assistants.
THE ART OF SINGING
REPERTOIRE, CONCERT, ORATORIO, OPERA
"The Lenox," Spruce and 13th Sts.
Philadelphia, Pa.

MARIE TIFFANY
Soprano, Metropolitan Opera Company
Management: Antonio Sawyer - Aeolian Hall, New York

FRANCES DE VILLA PIANIST AND TEACHER
BALL
856 W. 22nd St., New York City
Telephone 3020 Farragut

MARYON MARTIN
CONTRALTO, Teacher of Singing
Defective Speech Corrected
Season 1919-20, Lynchburg, Va.

GILBERTE
In recitals of his own works
Successful songs: "The Devil's Love-song," "Evening Song," "Two Roses," "Dusky Lullaby," "Come Out in the Sweet Spring Night."
HOTEL FLANDERS, 131 West 47th Street, New York
Tel. 8570 Bryant

DR. NICHOLAS J. ELSENHEIMER
Composer, Pianist and Artist Pedagogue
Granberry Piano School 839 Carnegie Hall
Residence, 522 West 136th Street NEW YORK
Tel. Morningside 4860

OLD & NEW VIOLINS
BEST STRINGS
GRAND PRIZES
JOHN FRIEDRICH & BRO.
SEND FOR OUR CATALOGUES
379 FIFTH AVE NEW YORK
EST. 1883

BRADBURY

1854—NEW YORK—1919

F. G. SMITH, Inc., Manufacturers, 450 Fifth Avenue

*Release Your Pent-
Up Vocal Power!*

Before singing

AUBERGIER'S PASTILLES

of Lactucarium
(Wild Lettuce Juice)

magically permeate the
muscles of the throat, re-
leasing the pent-up power
and beauty of the voice.

After singing, they refresh
the throat and please the
palate with their non-me-
dicinal delicacy of flavor.

Made in France by Mon-
sieur H. Aubergier, master
chemist. On sale at Amer-
ica's better pharmacies.

A complimentary trial box
on request to

E. FOUGERA & CO., Inc.
90-92 Beekman St.
New York

HENRY A. SCHROEDER

PIANIST AND TEACHER

Studios: 795 West End Avenue, New York

2959 West 29th Street, Brooklyn

HENRIOT PIANIST LEVY KIMBALL HALL CHICAGO

MAESTRO G. H. CASELOTTI

Italian Baritone and Teacher for fifteen years
in New York. Summer Session in Los Angeles,
Cal., from June 7 to September 18, 1920.
Address: Metropolitan Opera House Building, Room 21
New York City

HAMILTON MORRIS

Soprano CONDUCTOR Teacher

17 Rovers Place, Brooklyn, N. Y. Tel. 6935 Bedford

CHARLES CADMAN

COMPOSER-PIANIST

In Recitals of His Compositions and His Famous
"Indian Music-Talk."

Address: Care of WHITE-SMITH MUSIC PUBLISHING CO., BOSTON

RUDOLPH REUTER

PIANIST

H 634 S. Michigan Avenue, Chicago

Mgt.: Haensel & Jones, Aeolian Hall, New York.

The Best Bargain is Quality—

THE Conover is one of the few great Pianos of
today which is still being built by its original
maker :: :: :: :: :: :: ::

Its continued use in such institutions as the
University of Chicago, University of Illinois, Uni-
versity of Wisconsin and Northwestern Univer-
sity, is the best proof of its satisfactory tone
qualities and durability :: :: :: :: ::

Send for free illustrated Art Catalog

THE CABLE COMPANY, Chicago :: :: MAKERS

A. B. Chase Piano Co.

Upright and Grand Pianos

—AND—

Reproducing Player Pianos

Offices: 9 East 45th Street

New York City

Factory: Norwalk, Ohio

Joseph Breil

Composer—Conductor

112 West 91st Street New York Riverside 7524

YAHDAH OLCOTT-BICKFORD, Guitarist and

Teacher. Artistic guitar or lute accompaniments

for singers.

ZARH MYRON BICKFORD, Soloist and Teacher

of all fretted instruments.

Studio: 616 West 116th Street, New York City

MARGOLIS VOICE CULTURE

34 West 40th Street, New York.

MOTEL FALCO

French
Mexico-Soprano

Sole Management: Giacomo Bourg

118 West 77th Street New York

GRACE WHITE

Violinist, Composer

Syracuse University, New York

For Concerts address MRS. BARCOCK, Carnegie Hall, New York

ASCHENFELDER

Teacher of singing and supplementary

subjects.

Studio: 118 West 79th Street New York

MILDRED DILLING

HARPIST

Mgt. HAENSEL & JONES, Aeolian Hall, N. Y.

Studio: 315 W. 70th St., N. Y. Tel. 2919 Schuyler

Ovide Musin's Edition

"Belgian School of Violin"

Four volumes—First Principles to Highest
Virtuosity. Includes the works of Henri Leon-
ard, translated into English, with necessary
fingering and bowing by Ovide Musin, with
special studies by Musin and other Masters.

No such definite system from A to Z has
heretofore existed. Send stamp for History of
the Belgian School.

"MY MEMORIES" by Ovide Musin. Contains
anecdotes, adventures, artistic experiences, in a
career of more than fifty years, and twice
around the World. Autograph letter of Leo-
pold II, King of the Belgians, Saint-Saens; 20
illustrations. Price \$2.50 net.

Address 51 West 70th St., Music Pub. Co. New York City

DETROIT INSTITUTE OF MUSICAL ART

"STRONGEST FACULTY IN THE MIDDLE WEST"

GUY BEVIER WILLIAMS, President

A school which offers every advantage incidental to a broad musical education. Fifty artist teachers,
including ten of the leading members of the Detroit Symphony Orchestra. Highest standards. Artistic
environment. For Catalog address Business Manager.

1117-1119 WOODWARD AVENUE

DETROIT, MICHIGAN

His Music
Masterpieces
and 2000 others
all 15¢ each

YOU know Paderewski's "Menuet"
—his masterful composition
is world famous. But do you know
that you can buy it for 15¢—beau-
tifully printed on the best of paper
—certified to be correct as the mas-
ter wrote it?

That is the achievement
of Century Certified
Edition Sheet Music—
for 15¢ you can select from
a complete catalogue of
2,000 compositions
such famous master-
pieces as "Madrigale,"
"Il Trovatore," "Hu-
moresque," "Barcarolle,"
"Melody in F," "Butterfly,"
"Harlekin," "Shepherd's
Dance," and practically all the
other standard classics.

Insist on Century Edition
(Look for the name)

When you buy music, select the dealer
who has Century. You'll get the best
music at a real saving and deal with
a merchant who is fair-minded
and broadminded. Remember,
Century at 15¢ means a low
profit for him. Insist on Century.
If your dealer won't supply you, we
will. Catalogue of 2,000
classical and standard
compositions free on
request.

Century Music Publishing Co.
236 West 40th St., New York City



EDMUND GRAM

GRAND and UPRIGHT PIANOS
and PLAYERS of ARTISTIC
TONE QUALITY

Manufactured in Milwaukee, Wis.

JOHN MCGHIE

Conductor of the Society of American Singers

Personal Address: 241 West 108th St., New York

MAUDE DOOLITTLE

PIANIST AND COACH

530 W. 112th Street, N. Y. Telephone Cathedral 3891



J. WARREN Conductor—Coach—Accompanist

STUDIOS:

241 West 72nd Street

New York

Phone 2846 Columbia

A. SINIGALLIANO

Violinist and Teacher

Appointment by letter

Studio: 2 West 10th Street, New York City

EASTLAKE Du KEIRNAN

Exclusive Management: HARRIET MARTIN SHOW

64 East Van Buren Street, Chicago. Phone Wabash 8740

HAROLD GLEASON

CONCERT ORGANIST

University of Rochester Institute of Musical Art, Rochester, N. Y.

OLGA KANNINA

Phenomenal Russian Dramatic Soprano

First New York appearance March 16

at Hotel Waldorf-Astoria

SOLE MANAGEMENT: GIACOMO BOURG

118 West 77th Street New York

WHILE BERLIN HAS ITS MUSICAL BOOM, THE WORLD LOOKS ON IN AMAZEMENT

Germans Surprised at Their Own Interest—Critics on the Job Again—Concert Halls Crowded—Various Types of Artists Heard by Enthusiastic Audiences

Berlin, January 6, 1920.—If Berlin music critics took their jobs as seriously as those of New York, their life would be utter misery, for there are eight halls and two opera houses here, with operatic excursions into various other theaters, not to mention the countless operettas (which in this country are considered as music), extraordinary performances of "experimental" music in picture galleries and salons, and any sort of "serious" music in churches. I have tried to do justice to this colossal activity for one week, and the effort has made me a physical wreck. Out of the average of a dozen things I chose two an evening, and were I to describe all these I should be afraid of being fired as a bore. So I shall whittle it down to a very judiciously selected few.

BERLIN'S MUSICAL BOOM.

Everybody connected with the musical profession in Berlin takes pride in the wonderful musical boom. Again and again I am being asked whether I am not surprised at the crowded halls and the busy music life. Of course I am not. I have always heard that Berlin is the musical center of Europe, and where is one to find that sort of thing if not in Berlin? But the Germans themselves are surprised. For they realize that before the war a good deal of this intensive musical culture was due to the thousands of foreigners—artists and students, as well as plain, ordinary tourists—and they marvel at the capacity of the natives in consuming this rich diet all by themselves.

What I marvel at is not the capacity of their musical stomachs but the patience of their aesthetic palates. For the monotony of the wartime bill of fare extends to the musical offerings as well. If the war had lasted another year, I believe Germany would have been completely Brahmsized. Out of seven concert programs on my desk at the present moment five comprise compositions by Brahms. Hardly one concert fails to do homage to one or more of the three Bs, sometimes all three exclusively. Song recitalists do themselves proud with evenings of Brahms, pianists with Beethoven, and violinists with Bach-Beethoven-Brahms.

During the week just passed the most distinguished of the first category was Elena Gerhardt; of the second, Conrad Ansorge; of the third, Carl Flesch. Elena Gerhardt, long a favorite with American audiences, is still the perfect artist of her particular branch. Her voice sounds as fresh as in the years before the war, if one allows for a slight indisposition which disturbed the quality of her forte in the higher register. Her intonation is as true and her diction as faultless as ever. Simplicity, delicacy of nuance, perfect taste and dignity—in short, the ideal qualities of the concert singer—distinguish everything she does. But even with the aid of these, a whole evening of Brahms is somewhat long.

FAIR AND COLDER.

Conrad Ansorge, on Saturday, played two Beethoven sonatas in succession—the big op. 110 and the romantic 81a ("Les Adieux"). As a Beethoven interpreter he is considered to be without a peer. It is a classical, clean cut Beethoven, of heroic mould, and it leaves one cold. But with an artist whose performances are so notoriously changeable and subject to the mood of the moment, it would be dangerous to pass judgment after one hearing.

Not so with Carl Flesch. He, too, is of the heroic type. There is, perhaps, no violinist of more sterling qualities than Flesch. His playing is as strong, true and resplendent as his figure—tall, broad and manly. His whole performance is resplendent, tonally opulent, musically finished to the last degree. It is violin mastery, but not virtuosity. The Beethoven concerto received a performance such as one rarely hears, even from the greatest artists, and the Brahms such as I have never heard. Three concertos in an evening, by the way, is a familiar and favorite stunt in Berlin. One hopes that the custom will not spread.

IGNAZ FRIEDMAN, CHOPIN SPECIALIST.

Of all the other artists of the week two require special mention, although a more detailed analysis of their qualities must be reserved for another time. They are Ignaz Friedman, the pianist, and Sigrid Hoffman-Onégin, the singer. They represent, in their respective fields, the

glorification of tone. Friedman's tone on the piano is of the glowing, vibrant sort that characterized the "grand style" virtuoso. Like his compatriot, Paderewski, he draws out of the instrument the last drops of sonority. Like him, too, he is a Chopin specialist, and it is safe to say that few pianists today play Chopin with such warmth, such passion and such bravura virtuosity. The "Butterfly" etude, played by Friedman, would cause considerable excitement among the feminine pianistic aspirants in New York, as everywhere else. Last Wednesday, Friedman played a Chopin program in the Blüthner-Saal, in which the scherzo, the fantasy, the two popular ballades and the A flat polonaise were the pièces de resistance. It was an evening of tone, color and rhythm—a real relief from the grave classicism of the week.

Sigrid Hoffman-Onégin is a vocal phenomenon. The volume and beauty of her voice are probably unmatched on the concert stage. It is a voice that would "tell" in Albert Hall with the organ full on. At the same time she controls its nuances and shades (shades rather than "colors") with astonishing flexibility. Naturally, such a gift opens to the singer an unlimited range of activity;

ZURICH, IN SWITZERLAND, FINDS MUCH TO PRAISE IN AMERICAN ARTISTS

Mme. Charles Cahier Given Brilliant Send-Off on Her Long Tour—Florizel Von Reuter, Once Distinguished as a Wonder Child, Now Again in the Limelight—Musical Societies Active

Zurich, Switzerland, January 20, 1920.—New York musicians will no doubt remember Florizel von Reuter, who quite a number of years ago astonished musical circles as a wonderchild on the violin. He lives now in Zurich and has matured into a fine artist. Some find him lacking in emotional warmth, but all agree as to his wonderful technique and his fine musicianship, which latter is also evidenced by an opera he wrote, and which he recently played before an intimate circle of musicians. His name also often appears in the newspapers as an interesting writer on musical subjects. Last month he gave Sunday morning recitals on four consecutive Sundays, at which he performed all the ten Beethoven sonatas for piano and violin in chronological order, as well as the three Brahms sonatas, in conjunction with the pianist, Mrs. Guida Rawson Franken. Before this series, he gave another one, at which he played all the six unaccompanied sonatas by Bach, as well as the six violin concertos by Mozart. These programs proved him to be an earnest and aspiring artist, and the press commented upon his work most favorably. On another program of his he played all the twenty-four caprices by Paganini, a gigantic task and more of a display of great ability than an unalloyed pleasure to the audience, even though the caprices possess some musical value in addition to their technical one.

MARIA IVAGUN'S RECITAL.

It is only a very few years ago that the name of Maria Ivagun was first spoken of as a coming light among coloratura singers, but since then she has risen to be one of the foremost artists. In Zurich she has appeared several times as guest at the opera—as Mimi in "La Bohème," and in Pfitzner's "Palestrina"—but this time she gave a song recital, which evidenced her great art through the means of her pure, beautiful organ, the fine schooling of the same, her magnificent technique, which had ample scope in the difficult Bell Song from "Lakme," by Delibes, and the aria of the Queen of the Night in Mozart's "Zauberflöte." The sincerity of her feeling and expression was apparent especially in a group of Schubert songs.

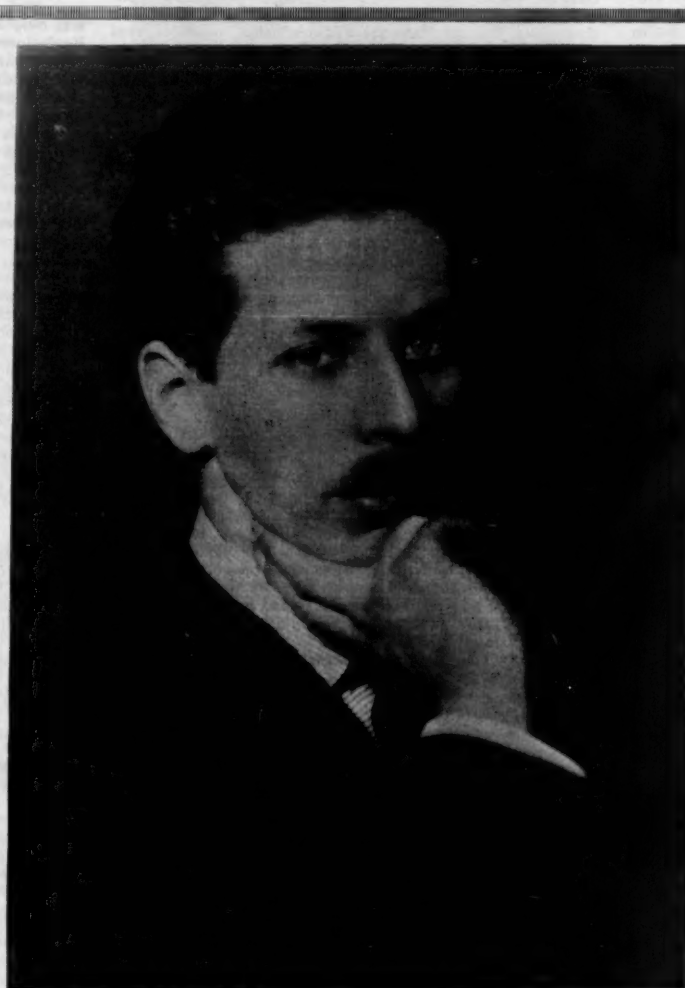
LOCAL MUSICAL SOCIETIES.

The mixed choir of Zurich, under the direction of Dr. Volkmar Andrae, gave Bach's Kantate (for mezzo soprano and tenor solo, chorus, orchestra and organ), "Gloria in Excelsis Deo," and Beethoven's ninth symphony. That this local organization could do such full justice to such monumental works, speaks volumes for musical conditions of this city, which can also boast of an excellent symphony orchestra, which gives ten pairs of concerts a season outside of some popular orchestral concerts. At these soloists of prominence are engaged, one of the last being Sauer, the pianist, head of the Viennese Master School. Not long ago Busoni gave, with the symphony orchestra, a number of concerts exemplifying the development of the piano concerto, at which he played about fifteen piano concertos, comprising, of course, the greatest works. Zurich has also a chamber music organization and quite an acceptable opera.

AN AMERICAN SINGER.

Mme. Charles Cahier (Sarah Walker) gave a song recital at the Tonhalle prior to a concert tour through Switzerland, where she will give a series of twenty-five concerts. Born in America, she became a Swedish citizen through her marriage to a Swede. Under Mahler she was first alto at the Vienna Opera. She will participate in the near future in the Mahler Festival at Amsterdam under Mengelberg. Since the war her field of activity was principally in Scandinavia and her program here brought several songs of composers of that country. Her success was very great with the Zurichers. Noteworthy was her great dramatic power and wonderfully large voice, to the display of which her offerings mostly leaned, although she was not wanting in the more delicate side of her art. Her fine bel canto was evident in songs by Benedetto Marcello and Durante, and her depth of feeling in the Brahms songs, "An ein Veilchen," "Spanisches Lied" and "Von ewiger Liebe." Among the Scandinavian composers were Torsleff, Sibelius, Grieg and Rangström. Her success will no doubt be repeated at a second appearance, of which I hope to write in my next letter. Very fine accompaniments were played for her by Kosti Vehanen, from Helsingfors.

NATORP BLUMENFELD.



E. ROBERT SCHMITZ.

The French pianist, who has made a very distinct impression here in the last two seasons. He had the honor of playing the piano part of the new concertino for orchestra and piano by John Alden Carpenter when it was given its first complete hearing at a recent concert of the Boston Symphony Orchestra. His series of four lecture-recitals on the modern spirit in music, at the Ritz-Carlton, New York, just completed, attracted wide attention and will probably be repeated at the Copley Plaza, Boston. His recitals, both East and West, have won him unanimous critical approval. He is particularly distinguished as an interpreter of what is best and sanest in modern piano literature.

she is ideal in oratorio, she is said to be almost as fine in opera, and that she can capture the heart of a concert audience she demonstrated on Thursday, when she sang a group of Beethoven songs which are not exactly what a singer calls "grateful." In her versatility, as in other qualities, she reminds one somewhat of Schumann-Heink. Her stage presence is majestic, to say the least

CESAR SAERCHINGER.

Musical Unions Want 10 Per Cent. Advance

Musical Mutual Protective Union No. 308, with a membership of musicians playing in New York theaters, vaudeville and picture houses, is preparing a new wage scale which calls for about a 10 per cent increase. The union's contract with the managers expires July 1 next. It is understood that the American Federation of Musicians, which controls orchestra players who are on the road, will seek a similar advance at the same time.

The Terms "Concert" and "Recital"

With technical expressions in general, or with general expressions technically employed, musical terms have at least one point in common, namely, that their present use and signification have been either matters of development or evolution or examples of distant creation or immediate application. For instance, the word "recital" has by no means been employed in musical connections from time immemorial, nor has its present use been a matter of instantaneous or universal adoption. On the contrary, the term is one of comparatively recent introduction and of somewhat gradual acceptance. On the other hand, however, the word "concert" not only existed prior to the employment of the expression "recital," and included in its application all—and more than all—of the meaning which the latter expression was intended to convey, but, unlike "recital," it had no legitimate forerunner or predecessor. As if to atone for this deficiency, however, the word appeared in at least two varying orthographical attires. Thus, during the Elizabethan age—the age which witnessed the birth of "musick apte for voyces or vials"—the term employed to denote a musical performance was "concert." This was not a case of "a rose by any other name smelling as sweet," but a presentation of the same word with a variant in the spelling, such a variant being by no means a novelty in times during which, as the late Dr. W. F. Collier tersely put it, "every writer had his own style of spelling, and very often there were two or three different forms of the same word in a single page." That translation of the Scriptures known as the Authorized Version adhered to the Elizabethan orthography in Ecclesiasticus xxxii, fifth verse, and some fifty years later we meet with it again in the well known lines from Milton's "At a Solemn Musick":

"till God ere long
To his celestial concert us unite."
THOSE "CONSORTS."

The meaning of the word, as here employed, Sir George Grove declares to be "the union or symphony of various instruments playing in concert to one tune." Prior to the period of Milton and the Commonwealth, the expression "consort of viols" had been employed to denote "a quartet sextet, or other number of stringer instruments performing in concert." Hence almost any type of concerted music known during the fifteenth and sixteenth centuries was termed a consort. As Sir George Grove further says, "from this to the accepted meaning of the term (i. e., the term concert), a musical performance of a varied and miscellaneous program, the transition is easy."

Leaving definitions for dates, we note that John Evelyn, a noted English diarist of the Restoration period, states that in the year 1671, on a certain state occasion, he was given a handsome supper, "and after supper a consort of music." But on February 4, 1674, the London Gazette employed the more modern orthography in an announcement of "a rare concert of four Trumpets Marine, never before heard of in England . . . every day in the week except Sunday. Every concert shall continue one hour, and so begin again." The marine trumpet, we may remark incidentally, was so called on account of its likeness to the speaking trumpet used on board certain merchant vessels. In shape it resembled a long fiddle with but one string, the latter instead of being stopped in the ordinary way was touched lightly at certain marked distances—in much the same way as if producing harmonics on the violin—and when thus touched, and bowed with a stout cello bow, the string emitted a powerful but nasal tone.

"CONCERT" APPEARS.

Threatened spellings, however, like threatened men, live long. Accordingly it is not surprising to find that from 1689 to 1700 the term "consort" alternated with the expression "an entertainment of vocal and instrumental music." The year 1689, however, is generally regarded as marking the earliest regular occurrences of the word "concert" in an English newspaper or sheet. From that time the modern method of spelling the word gained ground until, about fifty years later it completely superseded the older form.

A very important employment of the word now under discussion occurs in the announcement of some performances of Handel's oratorios—"The Messiah," "Judas Macabean" and "Samson"—which took place at Beverly Minister, Yorkshire, England, on September 20, 21 and 22, 1769. The advertisement stated that on each day "the North Doors (of the Minister) will be open'd at Ten in the Morning, and the Concert to begin at Eleven." From this it would appear that not only had the modern spelling become thoroughly established, but that it had succeeded in getting itself recognized as the term proper for the description of musical performances in general. Perhaps it was with this instance in his mind, to say nothing of many others with which he may have been acquainted, that Sir George Grove so capably and correctly asserted that the rendering of an oratorio could "hardly be accurately called a concert."

In his "Dictionary of Music," published in London, in 1825, about half a century after the Beverly performance, John Feltham Danneley (1786-1836), a well trained London musician who had studied in that city under Samuel Webbe, the celebrated English glee composer, and, in Paris, under Reicha, the illustrious theorist, defines concert as "a piece or a selection of pieces of music, vocal or instrumental, performed by a number of musicians, singing or playing, or both, at the same time, in harmony or in unison." Here we note the application of the word "concert" to a "piece of music." Such a definition as this would permit of the application of the term to an oratorio performance. On the other hand we have in the foregoing the great essential to the correct definition of a concert proper—"performed by a number of musicians"—an essential clause to which we shall make more detailed reference at another stage of our argument.

From Danneley at the beginning of the nineteenth century to the National Encyclopædia at its end there is not much practical advance, since the latter work defines "concert" as "a performance of several pieces of vocal or instrumental music, but commonly of both, by different

THEIR DERIVATION, DEFINITION AND DISTINCTION

by Dr. Orlando A. Mansfield,
Mus. Doc., F. R. C. O., F. A. G. O., Etc.

(Copyrighted, 1920, by the Musical Courier Co.)

voices and on various instruments." Here the words "several" and "various" are important, as emphasizing a point to which we shall hope to make allusion in a later portion of this paper, although however, much we may have to say about the terms of the definition, the latter, regarded as a whole, is practically unassailable.

Here it may be well for us to note that "concert" in French and German means a concerto as well as "a public musical performance." This last phrase is Dr. Theodore Baker's definition of the English use of the word "concert"—a definition which, although lacking the detail of that given by the National Encyclopædia, possesses that saving grace of brevity which was represented to us in our copybook days as being the very soul of wit! Indeed, in this respect, it is not surpassed by the definition given in Sir James Murray's "New English Dictionary," a work which may be justly regarded as the latest thing in lexicography. Here the definition is "a musical performance (usually of a series of separate pieces) in which a number of singers or players, or both, take part."

NOW COMES "RECITAL."

But the term "concert" had scarcely held the field for a century when its supremacy was disputed by a new comer, the advent of which was due to the advance made in the matter of musical performances generally, and in that of solo performances in particular—a remark which applies to the introduction of almost all musical terms, the latter being indebted for their origin and employment to some fresh musical invention or development. The particular term in which we are interested appeared in London, in 1786, in a "Dictionary of Music and Introduction to the First Principles of That Science," a work jointly compiled by Dr. Samuel Arnold (1740-1802), afterwards organist of Westminster Abbey, and by Dr. Thomas Busby (1755-1838), who subsequently became organist of the Church of St. Mary Woolnoth, Lombard street, London, in which the saintly but narrow minded John Newton exercised his ministry. Under the heading "recital" Busby writes, "formerly the general name for any performance with a single voice. But at present only applied to recitative." This is a quotation of unusual interest as it shows not only the recognized employment of the word recital at that date, and its limitation to vocal music, but it hints at a prior and more extensive application of the term, thus confirming the words of the preacher to the effect that "that which hath been is now; and that which is to be hath already been."

That the word "recital" was at that comparatively early period a generally recognized indication of a solo vocal performance is proved by a reference to Danneley's "Dictionary of 1825" already mentioned. Here, under "recit" we read, "from the French verb *reciter*, the generic name for whatever is sung by a single voice or performed upon a single instrument, in opposition to chorus or symphony, where many voices or instruments perform in unison." Here the expression, "in unison," may be taken to mean "simultaneously." The French verb *reciter* our author construes as meaning "to sing or perform alone; to execute a recitative or solo." With these early definitions practically agree all those of later date. Thus Sir George Grove explains the word "recital" as meaning "a term which has gone into use in England to signify a performance of solo music by one performer." But the definition of Dr. Hugo Riemann, the celebrated German theorist, is too narrow. It runs thus—"concerts in which pianoforte performances are given by one performer." Here the Teutonic limitation to "pianoforte performances" is as curious as the earlier English limitation to vocal music only. A more comprehensive explanation is that of Dr. Theodore Baker. This reads, "a concert at which (a) all the pieces are executed by one performer or (b) all pieces performed are by one composer." As a demonstration of the first statement we have the expressions "a pianoforte recital" and "an organ recital," while as a practical exemplification of the second point we could specify the phrase "a Beethoven recital" or "a Chopin recital."

With Dr. Baker agree nearly all the best modern dictionaries, but a definition from the new English dictionary of 1904 is not so satisfactory, and only serves to show the pitfalls which entrap many literary men when they attempt to deal with matters purely musical. In this case the editor defines "recital" as "a musical (now only instrumental) performance given by one person; a concert consisting of selections from one composer. Opera recital, a performance of the music and words of an opera without appropriate costume or acting." Here we have a series of limitations exactly resembling those of Dr. Riemann, and equally arbitrary and contrary to modern acceptations. Consequently we adhere to Baker and Grove, their definitions being at once accurate and inclusive.

On passing to the consideration of the public employment of the word "recital" we have to regret that there is no record—either in program or advertisement—of the use of the term in the narrower and purely vocal sense assigned to it by Dr. Busby. But for its present day application there are several claimants. Edward Cutler (1831-1916), a well known English barrister—at one time grand organist of the English Freemasons, and the first

amateur to hold that office—would assign the credit to Sir Charles Hallé (1819-1895), the celebrated pianist and conductor who, in 1861, announced a series of Beethoven recitals at St. James' Hall, London. Perhaps this was the first practical application of the term in the sense alluded to by Dr. Baker, viz.: a concert at which "all pieces performed are by one composer." But as a concert at which "all the pieces are executed by one performer" the credit of application belongs to T. Frederick Beale who founded, in 1824, with J. B. Cramer, the London publishing and piano business known as J. B. Cramer & Co. The firm was afterwards joined by William Chappell, the noted musical antiquary; but after Cramer's death, in 1858, Chappell retired. Beale then associated with him George Wood, whose two nephews now control the business. Beale died in 1860.

LISZT'S RECITALS.

In 1840, eight years before Hallé appeared in England, Beale had secured Liszt for a performance at the Hanover Square Rooms, London. This event was scheduled for June 9, and on May 1, John Bull, a newspaper of that period, contained an announcement headed "Liszt's Pianoforte Recitals," stating that "M. Liszt will give at Two o'clock on Tuesday morning, June 9th, Recitals on the Pianoforte of the following pieces." In the issue of the same paper for June 3, another announcement stated that "On Wednesday evening . . . M. Liszt will also give a recital of one of his great fantasias." Most probably it was only in this limited application to separate pieces that Beale intended the expression "recital" to be understood. It is certain, however, that the term was only adopted after considerable discussion in its employer's family circle and within the sphere of his own personal friends. But, however he may have intended the word to be applied, the credit of its first practical application is due to him and to him only.

After this occurrence we have no particularly noticeable employment of the word until the Hallé recitals of 1861 already mentioned. And while its general application to organ performances was a matter of rapid growth, its introduction into that connection was an event of comparatively recent date. According to F. G. Edwards, the late editor of the Musical Times, the expression "organ performance" was only supplanted by the less cumbersome term "recital" as late as December 4, 1867, on which day that prince of modern organists, the late W. T. Best, of St. George's Hall, Liverpool, announced an organ "recital" at Union Chapel, Islington, London. Whether this expression was adopted at the suggestion of the great recitalist at that of the church officials, or at that of the then pastor of the church, the gifted Rev. Henry Allon (1818-1892), the editor of the Congregational Psalmist and sometime editor of the British Quarterly Review, we cannot say, much as we should like to be able to clear up the question or the mystery.

NO MUSICALES.

In conclusion we note that the term "recital" has lately been so extended in the scope of its application as to include performances in which two performers participate, e. g., recitals for piano and violin, or for piano and cello; also instrumental performances interspersed with vocal or other selections by way of supposed variety, as well as recitals of music given for two pianos. But however vaguely the term "recital" may be applied, the interest of the recital proper centers in the solo instrument and the solo performer. As the new English dictionary defines it, it is "a musical performance given by one person," although Sir James Murray, or his co-editors, are in error in stating that the term is now only applied to instrumental performances. After all has been said the fact remains that the great distinction and difference between a recital and a concert is that the first is strictly speaking "a performance of solo music by one instrument and one performer"; whereas the second term implies a performance of "a varied and miscellaneous program" by a more or less numerous body of vocalists and by instrumental executants on various instruments. Hence to allude to a student's concert as a recital—a thing so often done in American and other colleges, conservatories and musical institutions, probably under the delusion that it has a more effective appearance or a more euphonious sound, is an abuse of terms without any warrant, and productive of little or less than little effect. But even this misuse is preferable to the employment of that mongrel expression "musical," either with or without the distinction or the disgrace of the final "e." This imported hybrid owes its existence to writers and performers of foreign extraction and sympathies, while its continued use evinces a sad ignorance of correct musical terminology to say not a word about good English or Anglo-Saxon.

Let those who are still partial to the use of this abnormality remember that the elder d'Israeli described it in his curiosities of literature as "a cant term" still surviving among the "confraternity of frivolity." This is surely a fraternity or sorority to which we trust none of our readers would care to be elected. We cannot think it possible that any of them would care to belong to such a society unconsciously. We will therefore look to them for assistance in ridding the world of this terrible "terminological inexactitude."

Metropolitan to Revive "Manon"

Massenet's "Manon," which has not been heard at the Metropolitan Opera House for four years, will be revived on Saturday afternoon, March 6. The following cast: Manon, Geraldine Farrar; Chevalier des Grieux, Charles Hackett; Lescaut, Giuseppe de Luca; De Bretigny, Andres de Segurula; Comte des Grieux, Leon Rothier; and Octave Dua, Paolo Ananian, Marie Tiffany, Mary Mellish and Frances Ingram in other roles.

The opera will be conducted by Albert Wolff. The "Cours la Reine" scene, usually omitted, will be given by the Metropolitan for the first time. The new scenery has been designed and painted by Pieretto Bianco.

Madame Valeri to Teach in Berlin and Vienna

A recent report from a German newspaper to the effect that Mme. Valeri, the distinguished New York vocal teacher, would soon teach in Berlin and Vienna, and also the official announcement by the Chicago Musical College that she would teach in Chicago next summer, makes it rather difficult for one to understand how she can fill both engagements. Hence the necessity of an explanation which Mme. Valeri graciously furnished to a representative of the MUSICAL COURIER when she was seen a few days ago at her New York vocal studios.

MELANIE KURT SINGS IN BERLIN.

"Possibly you are aware of the fact," said Mme. Valeri, "that Melanie Kurt, the German soprano, who sang Wagnerian roles at the Metropolitan Opera House with such great success, had been working with me since she left that institution in the spring of 1917, and she studied with me up to the very last day before her departure for Germany in May of last year. It was most unfortunate for this splendid artist and musician that political conditions prevented her reappearance at the Metropolitan, where she could have shown how remarkably her powerful voice had gained in range, spontaneity and flexibility. However, she sang quite recently at the Staats (the former Imperial Opera House) in a way that is simply and honestly described in this letter." And Mme. Valeri handed the writer a letter in which the Wagnerian singer said in part:

"Please, dear Mme. Valeri, write me soon. The only thing I want to know is that you are well. I hope you don't plan too much for next season, for remember you must look out for yourself a little more. Now, dearest Mme. Valeri, I know how happy you will be to hear that my two appearances so far, one in song recital and one in a performance of 'Fidelio' at the Staats Opera here, were both very great successes. Everybody, public and press without exception, noticed a great difference in my voice. You can scarcely imagine how happy I am about it, and how thankful I am to you! I am practicing carefully and my voice is improving daily. How I do wish you could have heard me last Saturday!"

Apparently the writer's perusal of this letter aloud affected Mme. Valeri to a very perceptible degree, as signs of her emotion were noticeable in her eyes.

"Following the success of this devoted, grateful pupil of mine," she continued, "I have arranged to teach voice for four weeks in Berlin and four weeks in Vienna during the summer of 1921, and I shall not resume my work in New York until late in October of that year. I don't mind confessing to you that I am very enthusiastic over the idea of going there. Judging from the number and class of people interested in this plan, I am confident that something useful can be accomplished. I consider the German artists models of diligence and perseverance; the majority of them are reliable, good musicians, and excellent linguists. If they could only be persuaded to make a more natural, rational use of their voices!"

TEACHING IN CHICAGO.

"Almost every day I am receiving inquiries from all over the States from people who are good enough to be interested in my summer activities, and I wish that you would kindly inform your readers that this coming summer I will not teach in New York twice a week as in the past years. Also that the terms of my contract with the Chicago Musical College prevent my doing any private teaching in Chicago during the five weeks' duration. Also that, consequently, those who wish to study with or consult me must do so by applying exclusively to the management of the college. After I am through with my engagement there, I have decided to rest for the entire balance of the summer. I intend to motor from Chicago to Bar Harbor and Seal Harbor, and will return home from there by way of the White Mountains and Connecticut.

LOOKING FOR THE WORST CASES.

"During my stay at the Chicago Musical College I will propose that all the voices that will be placed in my charge be recorded. The ability of a teacher is generally judged by the work of the pupils. But do not forget," Mme. Valeri added, "that a pupil's singing may be far from perfection and still constitute a remarkable achievement for the teacher if the condition of the voice at the time the pupil entered his studio is taken into account. Hence, the advisability of recording the voices of the pupils whenever this is possible. Real teachers should advocate this measure, which protects the reputation of the teacher and at the same time enables the pupils and their relatives to watch the proceedings and act accordingly, if improvement is not noticed within a reasonable length of time.

"I wish that you would make it known through your paper," Mme. Valeri said, "that I am prepared to take care of all kinds of vocal troubles, no matter how serious they are or might appear, such as deadlock in the development of volume or range, unsteadiness, tremolo, breaks, hoarseness, growths or nodes on the vocal cords, etc." Mme. Valeri then added in a very earnest tone: "Please do not misunderstand or misquote me. I do not claim to be a Messiah, a healer or a superwoman who can work miracles. I merely am an advocate of common sense applied to vocal art. The above mentioned troubles, when an organic affection is not in question, are caused by the incorrect use of the voice. Remove the cause and the effect will disappear. In many of these instances I can promise relief after the very first lesson. I can see a skeptical smile appearing upon the faces of certain vocal teachers, while reading these lines out of curiosity, who are preaching in their studios and writing in pamphlets and magazines that tone production, viz., the very foundation of the art of singing is very difficult. On the contrary, it is very simple and easy, but like everything else in this old world, it becomes an unsolvable problem when one does not know how to do it. The tremolo, for instance, is caused by excessive stress on the vocal cords by singers who fail to give the column of air that produces the sound the proper support. Also, too high an attack, preventing the free passage of the air, causes an excess of vibration that sounds like tremolo. And yet this most annoying of all vocal troubles is not so difficult to be overcome. The most obstinate form of upward, stiff tongue,

rebellious to any ridiculous mechanical treatment, will gradually yield and the tongue will resume its normal horizontal position at the same time that the tone gradually becomes easier and more beautiful. It is wonderful to see how freedom and beauty of tone always go hand in hand with the preservation of the vocal cords and relaxation of all the muscles which participate in the production of the sound."

"You ought to write a book and disclose your method," suggested the writer.

"My method? It is not mine. It is a very old one and common property. It consists of giving the column of air a point of support in order to avoid an undue, harmful strain on the vocal cords. This, however, is something which cannot be taught by giving lectures, or writing books, pamphlets, or articles in magazines.

AGAINST PHYSIOLOGICAL TEACHING.

"I am irrevocably opposed to that kind of literature which indulges in the display of physiological erudition pretending to teach how to produce a good tone through the adjustment of the parts that make up the vocal organ.



Ira L. Hill's Studio, New York.

MELANIE KURT.

Whose inscription of the above picture reads: "To my dear friend and teacher, Delia Valeri, with sincerest appreciation and gratitude."

Any human being not devoid of common sense should know that, in addition to the fact that these parts are not alike in formation and size in all individuals, they do not respond to volition, and, therefore, any attempt to standardize the tone through such theories is utterly ridiculous. It is not only ridiculous, it is also dangerous. I could mention the names of several teachers and students who have been nearly driven mad by their efforts to find the 'adjustment.' This is why I am not sympathizing with those who are making frantic efforts to convert the art of singing into a science.

"You will be surprised," Mme. Valeri added after a short pause, "to learn how well I have succeeded in gaining the friendship and esteem of some of the leading throat specialists through my unwavering attitude in this matter. They send me pupils. Some time ago a certain singer (names are withheld for obvious reasons) began to feel uncomfortable, and immediately consulted his doctor, believing that the usual treatment would make up for the wrongs of incorrect singing."

Then Mme. Valeri showed me a very unpretentious piece of paper on which three different conditions of vocal cords were drawn in pencil, marked respectively with the words: "Normal," "Was," "Now." Even one most unacquainted with throat anatomy could at once notice that in the drawing marked "Was" the cartilages appeared deformed, possibly by efforts, while a dark line broadening at the bottom indicated that the vocal cords could not meet. In the figure marked "Now" a straight vertical line indicated that the cords had reacquired their elasticity, while its general appearance differed little or nothing from the one marked "Normal." Mme. Valeri then explained that the doctor, a well known throat specialist of this city, after examining once more the vocal cords three months later, had drawn the figures and handed the piece of paper to the singer with this remark: "It is really remarkable; anybody who has been able to bring about such a change must be some teacher."

"It would be stupid," she said, "to deny that this incident pleased me very much, but it would be unjust to think that my only aim in relating it to you is to gain publicity. I do not need it that badly. To anybody interested in the matter I could show a few written documents proving that this is not the only case of the kind. My principal aim has been to furnish you with tangible evidence that no throat specialist, no matter how great or experienced he is, can restore the cords to their normal condition unless bad singing is stopped. As soon as the singer begins to use his voice correctly nature reacts and helps a great deal toward complete recovery."

PERSONALITY NOT ESSENTIAL.

As the end of the conversation was approaching the writer thought it his duty to thank Mme. Valeri for her kindness and to tell her how pleased he was to become acquainted with such a personality as hers. He thought the compliment would please her, but a delusion was in store

for him. Mme. Valeri, in a tone somewhat different from the sweet one that is always a part of the pleasure of conversing with her, declared: "I do not pretend to possess personality to any noticeable degree. At any rate, remember personality can play an important part in establishing a business and keeping it going, but personality, if not accompanied by ability, will never enable anybody to train or adjust a voice."

However, if the MUSICAL COURIER representative were allowed to express his own opinion, he would sincerely say that Mme. Valeri has plenty of personality and that this asset of hers must have had something to do with her tremendous success. S.

Kalamazoo Prepares for Annual Festival

Kalamazoo, Mich., is planning for its annual music festival to be held in May, under the auspices of the Kalamazoo Choral Union. The Choral Union chorus, under the direction of Harper C. Maybee of the Western State Normal College, is preparing Verdi's "Aida." Lambert Murphy and the Chicago Symphony Orchestra, Frederick Stock, conductor, have been engaged for the festival. The other soloists, who will sing the leading roles in "Aida," have not yet been selected but will probably be chosen from members of the Metropolitan Opera Company.

The Choral Union has invited the children of the Normal Training School and from the city schools to take part in the festival, and accordingly the children's chorus will give "The Pied Piper of Hamelin." Rehearsals for this are already under way. Complete details will be announced later.

Gallo and Baker in Dispute

San Francisco papers tell of lawsuits and counter-suits between Fortune Gallo, impresario of the San Carlo Opera, and Charles R. Baker, former advance manager of the organization. The pair were associated in business for over eight years and differences over financial matters are said to have led to the recent estrangement and the present litigation.

SIX SCHOLARSHIPS IN SINGING OFFERED

418 Central Park West,
New York, February 24, 1920.

To the Editor The Musical Courier:

DEAR SIR:

It is with a certain amount of hesitation that I take the liberty of presenting the following matter to you, and I do it solely in response to the urgent request of a friend, who has already done much in the service of music, and who is eager to do still more.

He wishes also to give material evidence of his confidence in those ideas of voice production to which I adhere, and to which through your courtesy I have given expression in the three articles on "Voice Production without Interference," published in the issues of September 4, October 2, 1919, and January 1, 1920, of the MUSICAL COURIER.

He is firmly convinced that this method of voice production, which is founded on the principle of relieving the vocal organ of all unnatural and unnecessary tension, represents the only solution to the unfortunate tangle which exists in vocal matters, and backs this opinion with an offer which I am sure you will find both novel and interesting.

This friend, who wishes his name to remain unknown for the present, and who to my certain knowledge has more than once helped music students who were in need, came to me recently with a plan, which though at first seemed hardly feasible, upon mature consideration I have found to contain so many excellent points, that I feel I would be neglecting my duty if I did not help to carry it out.

He had noticed that certain of the Musical Institutions have been offering scholarships to exceptionally gifted students, and felt that it ought to be possible for private teachers to do the same. He has declared himself willing to set aside a small sum of money, and proposes that I use this to defray the expense of a course of instruction, which I am to offer to six of the most talented students who may apply. By this means he wishes to lend a helping hand to at least a few of the students who are in need, and also demonstrate his absolute confidence in my methods of instruction. He further wishes to give them an opportunity to try a method which has a soundly logical basis, and which is the result of more than a dozen years' ceaseless effort to discover the solution to the vocal problem.

The details of this offer are as follows: I have been empowered to offer six free scholarships, these scholarships to be awarded to six of the applicants, who are judged by me to be best fitted to receive them. Applications for this opportunity are to be made to me by letter only, the course to begin as soon as the list has been filled. This offer is open to students of either sex.

I would esteem it a favor if you would be kind enough to make this offer public, and trust that in this request I am not trespassing upon your kindness.

Thanking you in anticipation,

I beg to remain,

Yours very truly,

(Signed) WILLIAM A. C. ZEPPI.

AMATEURS' CONTEST TO BE FEATURE OF LINDSBORG FESTIVAL

Prizes Valuing \$700 to Be Given—Eighteen Concerts Scheduled, Beginning with Anna Case—Pablo Casals Also to Be Heard—John Powell's Art Displayed in Recital—Notes

Lindsborg, Kan., February 2, 1920.—Anna Case will open the thirty-ninth annual "Messiah" Festival, March 28, and Pablo Casals will give the recital on the last day, April 4. Handel's "The Messiah" will be rendered by the Oratorio Chorus of 500 voices on Good Friday, Palm and Easter Sundays. Prominent Eastern soloists, members of the faculty of the School of Fine Arts, and musical organizations will make the festival, with its eighteen concerts, contests and recitals, a week eagerly looked forward to.

One of the principal features of the week will be the all-Kansas musical contest for amateurs. Prizes totaling \$700 in cash and scholarships will be given away. Last year representatives from twenty-six counties took part. Prizes will be offered in piano, violin, voice, expression and chorus as follows: Individual contests—first prize, \$20 in cash and a \$40 tuition scholarship; second prize, \$15 in cash and a \$30 tuition scholarship; third prize, \$10 in cash and a \$20 tuition scholarship; fourth prize, \$5 in cash and a \$10 tuition scholarship. Chorus contest—first prize, \$50 in cash; second prize, \$35 in cash; third prize, \$15 in cash. Successful contestants, in addition to prizes, will receive a certificate of merit, signed by the president of Bethany College, the dean of the School of Fine Arts, and the acting judges. The contest is open to Kansans only with Bethany College students and residents of Lindsborg excluded. Age limits are as follows: In piano, over fifteen and under nineteen in voice, violin and expression, over fifteen and under twenty. The members of the faculty of Bethany College School of Fine Arts will act as judges.

JOHN POWELL IN RECITAL

John Powell, pianist, gave a very fine recital in the college chapel January 30. His program was well selected from Schumann, Beethoven and Chopin, and also contained some of his own compositions. Mr. Powell's splendid art delighted the enthusiastic audience.

NOTES

Nelle Bryant appeared in recital in Chicago shortly before the holidays, under the auspices of the Arche Club.

Arthur Uhe made an extensive tour through New York State and Canada during the Christmas holidays.

The expression department, under the capable direction of Annie Theo. Swenson, recently gave a very successful presentation of "Why the Chimes Rang," by Elizabeth Apthorp McFadden. O. L.

INDIANA (PA.) ENTHUSES OVER SPALDING'S ART

Normal Conservatory of Music Presents Violinist in Fine Artists' Course—Rudolph Ganz Scheduled for Recital—Music Festival Planned

Indiana, Pa., February 3, 1920.—The second number in the Artists' Series at the Normal Conservatory of Music was given on Monday evening, February 2, by Albert Spalding. A packed house greeted the popular violinist and his accompanist, Andre Benoist, and enthusiasm probably never ran higher at a concert given in musical Indiana. Mr. Spalding sustained his title of violin master with undisputed certainty, and presented a program built upon true traditional and conservative lines. His playing was a marvel of intelligent authority in technique, tone production and authoritative interpretation. It was evident from the start that Mr. Benoist's enviable reputation as an accompanist has been meritoriously earned. Altogether, the evening was a sequential succession of artistry, and Indiana is congratulating herself for having secured these representative American artists.

Both artists were lavishly entertained by the conservatory, which is directed by R. Deane Shure, who is promoting the Artist Series. Jane Leonard, preceptress of the institution, entertained them at a dinner before the concert, and at its conclusion the conservatory faculty held a buffet luncheon in the apartments of Mr. and Mrs. Shure, at which Mr. Spalding and Mr. Benoist added to their popularity by their amiable personalities.

GANZ SCHEDULED FOR RECITAL

Rudolph Ganz, pianist, will be the next number in the series and will be heard on March 8. Indiana is

enthusiastically supporting the series, which is an unusually fine one for so small a town.

The town and school are planning a festival of music at which will be heard many of America's foremost artists and the Bernthaler Orchestra, of Pittsburgh. A children's chorus of 200 and the Indiana Choral Society of 150 will also participate in the festival.

R. D. S.

The Two Nevins in Joint Recital Again

As an aftermath of the very pleasant recital arranged by Gordon Balch Nevin in Greensburg a short time ago, which was the first meeting of these talented cousins, Olive Nevin was instrumental in arranging a joint recital in her home



GRETA MASSON

SOPRANO

is singing

"Ma Little Sunflower" . . . F. W. Vanderpool

"Smilin' Through" Arthur A. Penn



Management: Haensel & Jones

town, Sewickley, Pa., "the home of many Nevins." This took place on a lucky day, Friday, February 13, and proved such a success that the program will be heard in many cities before the end of the season.

Mr. Nevin's part in the program consisted largely in the presentation of his own compositions, both original and transcriptions of big works for the organ. Miss Nevin gave her "home folks" an idea of what she has been doing this season by giving the arias she has been engaged to sing with the Minneapolis Symphony Orchestra, as well as a group of American songs taken from Harold Milligan's lecture, "The Pioneers of American Music," for which she has toured as illustrator.

ST. PAUL LAUDS MINNEAPOLIS SYMPHONY'S FINE PROGRAM

Rachmaninoff Triumphs at Initial Local Appearance—Trio Aeolienne Pleases in Concert—Students' Section of Schubert Club Heard—Sextet at Eurydice Club Event Enjoyed—Notes

St. Paul, Minn., February 3, 1920.—Rachmaninoff, hitherto a vague, unknown personality here, interesting chiefly as the composer of a wonderful symphony, and several more or less familiar selections for piano, has become a living, virile, dominating figure, through his appearance with the Minneapolis Symphony Orchestra, January 15. He not only justified, but exceeded all expectations. Serious and dignified in demeanor, his performance of his own C minor concerto was a masterpiece of power, brilliancy, and finished artistry. Rachmaninoff has technique equal to any emergency, as a matter of course; but mere technique as an element of his equipment is forgotten, or noticeable only as the perfect medium through which he conveys his musical message—it is the message itself that thrills and fascinates. The C minor concerto, more melodious than some of Rachmaninoff's familiar compositions, bears, nevertheless, the characteristics one has come to associate with the great Russian.

Of the four numbers on the program, one besides the concerto was new to St. Paul. This—a "Roundelay of Spring," by Debussy—proved a delightfully shimmering bit of tone painting, which was exquisitely played. The orchestra's chief offering was the Brahms C minor symphony, presented with all the majesty and discriminating intelligence one expects in Mr. Oberholfer's reading of the work.

TRIO AEOLIENNE PLEASURES IN CONCERT

With the departure of the Minneapolis Symphony Orchestra on its midwinter tour comes a lull in musical activities. The march of musical events for the first half of the year went out in a blaze of glory. Just preceding the Rachmaninoff concert the Schubert Club presented the Trio Aeolienne in a chamber music recital of unusual merit on January 14. The trio, consisting of Richard Czerwony, violinist (former concertmaster with the Minneapolis Symphony Orchestra, and a familiar figure here); Bruno Steindal, cellist, and Moses Boguslawski, pianist, played the trio in A minor, Tchaikowsky; the Brahms C minor trio and a trio in E flat major by Mr. Czerwony—a melodious selection, full of variety, and presenting a strong contrast to the Brahms and the Russian composition. Much interest was manifested in the playing of Mr. Boguslawski, who is to appear as soloist with the Minneapolis Orchestra in the Mill City later in the season, and whose work was colorful, authoritative and decidedly finished.

STUDENTS' SECTION OF SCHUBERT CLUB HEARD

Ella Richards opened her home to the Schubert Club, February 1, for a program by the students' section, arranged by Mrs. William Danforth. A number of women, prominent both socially and musically, assisted in receiving, and a particularly meritorious program was given by Mrs. Arthur A. Greenberg, Rosalind Zimmer, Helen Caulfield, Elaine Bayard and Raymond Johnson.

EURYDICE CLUB OFFERS PROGRAM

Despite various handicaps, chief of which was the illness of several of its members, the Eurydice Club presented a commendable program at the Y. W. C. A. Auditorium, January 29. The club, under the direction of E. Bruce Knowlton, president of the St. Paul Musical Academy, was assisted by J. Arthur Combs, baritone; Walter Potter, violinist, and Jessie Young, pianist. Particularly pleasing was the work of a ladies' sextet in Root's adaptation of the Mendelssohn "Spring Song," given with piano accompaniment and violin obligato furnished by the Misses Haglund, Tallman and Yugend. The vocal selections of Mr. Combs, and Mr. Potter's violin numbers, also proved attractive.

NOTES

Georges Karmino, an Italian with a big, impressive baritone voice and decided histrionic ability; Florence Brown, soprano, and Evelyn Hansen, pianist, who also sings charmingly, appeared in a brief but very entertaining act at the Auditorium Theater, Stillwater, February 1.

The organ committee announces its intention to "go over the top" in its campaign for the municipal organ fund, March 10. More than half the necessary amount has already been contributed, while plans for several benefit concerts indicate that the fund will be complete by this date. E. A. L.

GALLI-CURCI SOPRANO

HOMER SAMUELS, Accompanist
MANUEL BERENGUER, Flutist

Management: CHAS. L. WAGNER; D. F. McSweeney, Associate Manager
511 Fifth Avenue, New York City

Permanent Personal Address: Congress Hotel, Chicago, Ill.

Steinway
Piano

CARLO GALEFFI Famous Baritone

FOR CONCERTS OR RECITALS.

Address: Chicago Opera Association, Inc., or Mr. Galeffi, personally, at Congress Hotel, Chicago

ELLEN BEACH YAW Available for Concerts and Recitals

Management: HARRY H. HALL, care MUSICAL COURIER

New York

Friday—the 13th!! But— “Titta Ruffo’s Hamlet Evokes Ovation”

—Sylvester Rawlings, *Evening World*.

“An Example of Finished Art.”

—H. E. Krehbiel in *Tribune*.

“Thrills As Hamlet”

—Max Smith in *American*.



“The drinking song is, indeed, an opportunity for any great baritone’s voice, and Titta Ruffo’s is all that.”—*Evening Journal*.

“It is not often that an operatic baritone shares so beautifully in the popular acclamations usually reserved for tenors and florid sopranos.”—*Richard Aldrich in the Times*.

“After the drinking song the audience was so noisily insistent that he finally had to go back, have the curtain raised again, and do it all over.”—*Katherine Lane in the Evening Mail*.

“His cadenza (a hair-raising example of vocal suppleness and length of breath) brought the house down in the most approved fashion. The row kicked up by the drinking song must have been discernible clear through in China.”—*Pitts Sanborn in the Evening Globe*.

AVAILABLE FOR 50 CONCERTS

October and November, 1920

March, April and May, 1921

Exclusive Management: R. E. JOHNSTON & PAUL LONGONE, 1451 Broadway

New York City

JUST ONE RAVINIA

Now that the winter is nearing its end, now that one gets into the habit of looking about to see what signs of spring are promised in the land, his thoughts begin to turn almost unconsciously to that lovely spot a little way north of Chicago which bears the alluring name of Ravinia.

For Ravinia is a substitute paradise wherein Music, heavenly maid, finds her home every summer. What a lovely refuge it is, with its green and gravelly prospects, its champagne air, its lighted lawns and lanes, spread on dewy nights, with a carpet of diamonds!

Defined in the fewest possible terms, Ravinia is a garden of trees, shrubbery and flowers, comprising forty acres, twenty-two miles north of the center of Chicago, where for ten weeks every summer a season of opera is presented. But it is much more than can be comprised in a mere definition. The words that give it place and form can hardly do more than indicate very faintly its delights.

It is unique. Travelers about the world are unanimous in declaring that there is no place like it anywhere. One's memory pictures its leafy glades, as far removed from the smoke and grime and noise of the city as though it were in another world, cooled by the breezes of the great Lake Michigan, softly, almost phosphorescently lighted by swaying Japanese lanterns, perfumed by the flowers and leaves and grasses, sung to by crickets and katydids, their murmur suddenly punctuated by the insistent call of a wood-thrush or a whip-poor-will in the distance.

Then there is a sudden burst of radiance down in the center of the grotto-like pavilion, a mellow pulsation from the Chicago Symphony Orchestra, a parting of the curtains before the stage, and the opera has begun.

Ravinia is no accident. It did not merely happen, any more than any of the other fine things of life merely happen. What it stands for today, what it was last summer, what it will be during the summer that is to come, is the result of the far seeing vision of one man.

Louis Eckstein, the general director of the Ravinia Company, is an enterprising, potent, man of affairs, but he is also an idealist with imagination. He dreamed a dream, and Ravinia is the result.

It was no small task that he set for himself. Concretely the problem was to present summer opera upon winter standards, but there was something else. In a community, even more, in a country that realized, albeit gropingly and hesitatingly, the importance of an esthetic enjoyment of life, the task was to put the possibility of such enjoyment into definite form.

It was not a venture to be undertaken lightly and unadvisedly, but there was nothing uncertain about Mr. Eckstein's ideas, and there has been nothing dubious about his success. With one of the world's greatest orchestras for concert and opera scores, with the notable choir of golden and silver-throated servants of song that he brought there, the fame of Ravinia grew apace.

The park became one of the marvels of the land. It invited attention and rewarded it. Patrons came, and came again, bringing their friends with them. One found literally acres of pilgrims there, brought by steam, by gasoline and by electricity to the gates.

Because the standard of performances there made no concessions and therefore needed no apologies, Ravinia grew enormously popular. An attendance of 6,000 in an evening was by no means an uncommon event. Because of its comfort and charm, it developed into one of the show places of America. Because of its artistic achievements, it became a place where the gifted song-birds of the world were not only willing but anxious to come.

A pure labor of love, if ever one existed, Ravinia justifies itself by the affectionate regard with which it is held in the community. Music lovers go there, because they find a shrine of artistic excellence. Amusement seekers less rigid in their standards go there because they find all the charm and none of the stiffness of the winter operatic celebrations.

It is the comfort, the delightful air of informality pervading the place, which is one of Ravinia's most alluring elements. Go to opera in winter, at the Auditorium in Chicago, at the Metropolitan in New York, and you will be quite likely to find the men in the audience in the proportion of about one to four.

A great difference there is at Ravinia. There the atmosphere is very much that of a well manner country club, the women in their light summer gowns, the men in white flannels, and, be it noted, the men comprising the full half of the audience.

There is nothing like it anywhere. The woodsy beauty of summer, the best operatic and symphonic music presented by a great orchestra and singers world renowned, make a combination unsurpassed and unsurpassable. It is an outing place for the spirit as well as the body, a refuge where the soul learns a love for beauty, a resentment of dirt and ugliness. One leaves the gates of the park refreshed and strengthened.

And yet, says Mr. Eckstein, his dream is not even yet fully realized. After years of effort and thought, Ravinia is not yet as he sees it with the eye of his imagination. It comes nearer to his ideal each year, it is true. Each succeeding season brings something to it that was not there on the previous summer. An outpost of American artistic progress now, each year brings a bolder claim for artistic recognition and artistic judgment.

All of which indicate that Mr. Eckstein, now in his New York offices in the Aeolian Building, is planning a notable musical season for the summer of 1920, commencing June 26 and ending September 6, a period of ten weeks and three days.

Newark Hears Casals and Lazzari

Joseph A. Fuerstman presented Pablo Casals, cellist, and Carolina Lazzari, contralto, in a well attended concert at the First Regiment Armory on Monday evening, February 23. Both artists were warmly received by the audience and one is quite safe in stating that the affair will remain fresh in the minds of those present for some time to come.

Mr. Casals presented a varied program and one that served admirably to display his wonderful technic, big, sweet tone and, in fact, all the qualities that have made him so well known internationally. Miss Lazzari, too, showed taste in the choice of her program and her rendition of it left little, if anything, to be desired. Her's is a beautiful voice and she uses it artistically.

Heifetz Sets New San Francisco Record

For the first time in its musical history San Francisco has given a visiting artist four capacity concerts inside

of one week, and this mark was established recently by the phenomenal Jascha Heifetz, who, under the management of Selby C. Oppenheimer, appeared in two afternoon recitals at the Columbia Theater and two evening recitals in the Scottish Rite Hall. On all occasions the great audiences overflowed onto the stage, at the Columbia 400 occupying such seats, while at Scottish Rite Hall 150 enthusiasts crowded onto the small platform. Normally holding thirty rows of chairs, Oppenheimer crowded thirty-four rows into both Scottish Rite concerts, and in a hall usually seating 1,400 he accommodated almost 1,800 patrons. At his final concert Heifetz faced 2,200 people at the Columbia, the seating capacity of which is 1,600. The violinist returned for an additional concert here on Sunday, February 22, and Oppenheimer says that his house was sold out completely in the first four hours of the advance sale the previous Monday morning. Such is the reward of genius in the Far West.

Zoellner Quartet Wins Ovation

Oxford, O., February 23, 1920.—The Zoellner Quartet celebrated Washington's Birthday by giving a splendid concert at Western College. The American work on the program was Stillman Kelley's piano quintet, op. 20, with Mrs. Kelley at the piano. The enthusiasm of the big student audience made the occasion something of a patriotic celebration. The Zoellners are doing much toward keeping the American chamber music composers before their countrymen. Other numbers on the program included the Mozart quartet, one by Borodine and a group of shorter pieces. On their annual coast to coast tours, the Zoellners do much to cultivate a taste for one of the highest forms of music chamber music which embodies in its literature some of the noblest utterances of the great composers.

Berta Reviere Sings at Kling Reception

Berta Reviere, the young soprano who has been heard in recital in New York, was the soloist at a musicale given Saturday afternoon, February 21, at the residence of Mrs. Charles Potter Kling, daughter of ex-U. S. Senator Clark. Miss Reviere was heard with much pleasure by a distinguished audience. She introduced a song cycle by the Dutch composer, Wegener Koopman, and sang, among other numbers, Hageman's "At the Well" and an aria from "Tosca." Miss Reviere appeared in Syracuse in recital on February 25 and expects to sing shortly in Rome, Utica, Schenectady and several other up-State cities.

Musin's "My Memories" Now Published

The musical world is on the qui vive to read Ovide Musin's book entitled "My Memories," which tells the story of his youth and artistic experiences and adventures in all parts of the world covering a career of more than fifty years. The book is now available, having been held up for nearly three months by the strikes and bad weather, and can be secured through Carl Fischer, Charles Ditson, G. Schirmer and from the Musin Publishing Company. Mr. Musin is also the author of "The Belgian School of Violin," a review of which will appear in an early issue of the MUSICAL COURIER.

Fanning Sings in Orange, N. J.

Cecil Fanning assisted the Orange Musical Art Society at its forty-seventh private concert in East Orange, N. J., on February 13. And on February 16 he sang before the Musical Art Society of Corning, N. Y. On both of these programs Mr. Fanning sang "The Last Leaf," by Sidney Homer; "All for You," by Bertrand Brown, and "Then Speak," his own poem, for which Frederick W. Vanderpool has made a very original, pleasing and dramatic musical setting.

Special "Blue Bird" Matinee

"The Blue Bird" will be given at a special matinee at the Metropolitan Opera House on Thursday, March 11, with Thomas Chalmers in the role of the dog Tylo for the first time. Others in the cast will be Delaunoy, Ellis, Perini, Axman, Romaine, Ingram, Gordon, Mellish, Berat, Kellogg, Tiffany, Egner, Marsh, Farnam, Rother, Ananian, Bada, Laurenti and Dua. Mr. Wolff will conduct.

Tenor Gigli for the Metropolitan

Benjamin Gigli, a tenor of considerable repute in Italy, will sing at the Metropolitan during one half of the season of 1920-21.

RARE BARGAIN FOR SALE

A fine Stradivarius Violin brought recently from EUROPE, direct from owner to purchaser (NO DEALER). Excellent condition, GUARANTEED GENUINE.

Address: 5007, 250 West 82nd Street, New York

Schuyler 6437

VERY CHOICE SONGS FOR EVERY OCCASION

GIBRALTAR

(Rock of My Love.)

New High-Class Ballad with Effective Climax.

Words by Arthur J. Lamb.

Music by Alfred Solman.

In Two Keys.

MAMMY JAZZ

A New Southern Dialect Song

By the composer of "Li'l Gal"—Rosamond Johnson.

SINCE FIRST YOU SMILED ON ME

Concert Ballad.

Words by Bernard Hamblen.

Music by Frank H. Grey.

Three Keys.

KENTUCKY DREAMS

Very Popular Waltz Song.

Lyric by Frank H. Warren.

Music by S. R. Henry and D. Onivas.

I'VE GOT A PAIN IN MY SAWDUST

Humorous Impersonation Song.

Words by Henry C. Warner.

Music by Herman Avery Wade.

I AM THE WAY

Sacred Song.

Music by Lilly T. Strickland.

JOS. W. STERN & CO.

102-4 West 38th Street - New York

JACQUES THIBAUD

FAMOUS
FRENCH
VIOLINIST

Now Booking Season, 1920-1921—Apply to Exclusive Management

METROPOLITAN MUSICAL BUREAU, 33 West 42nd Street, New York City

MASON & HAMLIN PIANO USED

A Night at Ravinia



ARTISTS AND PRESS RELAX

The Annual Ten Nights' Club Banquet

There is an organization in New York known as the Ten Nights Club, the membership of which is made up of the New York music critics, Metropolitan singers, and the heads of the stage and house personnel of that institution. It has but one meeting a year, on the occasion of its annual banquet, and after that banquet some of the members present a specially written sketch in which only those members whom the author has accidentally forgotten fail to be reminded in some humorous way of operative happenings during the preceding year. This year's annual banquet took place on Sunday evening, February 15, at Morris Gest's Century Grove on the roof of the Century Theater, the use of which was courteously offered the club by Mr. Gest. While the dinner was going on, there was a laughable skit presented in which Frank Warren, in a wonderful Gatti-Casazza make-up, stood behind the chair of the actual Gatti-Casazza (nobody enjoyed the joke more than that gentleman himself) and, after consulting the ghost of Verdi (Gilbert Gabriel), decided not to accept a very modern opera, indeed, offered him by an American composer, impersonated by Jules Judel. When the food had been disposed of, the Psychopathic Psymphony Orchestra offered a Grand Operatic Overture. Behind the disguises of the players, there were discovered Maestro Moranzoni, Chief Electrician Gauss, and Ballet Master Bartik, all of the Metropolitan, with Sigmund Spaeth of the Times, as violinists; Conductor Paul Eisler, cello; William J. Guard, the Metropolitan's publicity representative, flute; Paul Morris, music critic of the Evening Telegram, cornet; Conductor Wilfrid Pelletier, trombone; Conductor-composer Albert Wolff, tympani; Chorus-master Giulio Setti, bass drum; Giovanni Bellucci, snare drum; Maestro Giuseppe Bamboschek, piano. Illness prevented the horn player, Maestro Gennaro Papi, from participating in the performance. The orchestra was under the direction of Maestro H. O. Osgood, of the MUSICAL COURIER, who had disarranged the overture which was played and after listening to its efforts (that is the right word) veteran critic Henry Edward Krebhiel, president of the club this year, promised not to put a word about it in the Tribune.

When the effects of this had worn off, the "Nut Revue" began on the stage. Frank Warren, of the World, had prepared a revue founded on "L'Oiseau Bleu," "Coq d'Or," and "Aphrodite," and the audience wept tears of laughter as allusion after allusion struck home. The principal roles were entrusted to the author himself (Seligs-Tyl), Gilbert Gabriel of the Evening Sun (Gatti-Tyl), Sigmund Spaeth of the Times (Chrysis), Brock Pemberton (Lightweight), Murdock Pemberton (Guard), Thomas Chalmers (Gest), Jules Judel (Aphrodite), Edward Bernays (Finck), Carl Berger (Parsifal) and Ottokar Bartik. The show was by far the tittiest ever prepared by Mr. Warren's practised hand and, to speak colloquially, it was a riot. The music for the show, arranged and played by H. O. Osgood, included two original numbers, one by Sigmund Spaeth and one by Mr. Osgood. There was great applause and calls for the author. Mention of the affair would be incomplete without due credit being given Alphonse Eysautier of the Metropolitan, who, besides doing Zaza in the revue, had all the burden of the organization of the affair on his shoulders.

At 2 a. m. Monday, February 16, the show ended, the participants departed to take breakfast with Morris Gest at Reisenweber's and the Ten Nights (in a Barroom) Club retired within itself for another year, happy but tired.

Olive Nevin "On the Go"

Olive Nevin recently returned for a short stay from a most successful trip of eight concerts in two weeks. She says that never in her life has she been so busy as on this particular trip. The first concert, before the Iris Club in Lancaster, was followed by a flying trip back to Sewickley to sing some special church music in the choir. Then, Monday morning back to Philadelphia, where on Tuesday she made her bow to Philadelphians with the Matinee Club. Again she appeared in recital with that excellent musician, her pal and sorority sister, Mary Miller Mount, before the Philomuseun Club. After a strenuous week end of private singing and appointments and welcoming parties, she began, as co-artist, with Harold Milligan in their lecture "Pioneers in American Music." Their "try out" was held for the Musical Association at Point Pleasant, N. J., that draws from all the nearby coast towns. Miss Nevin following this went back to Philadelphia for another recital with Mrs. Mount before the Art Alliance on her way through New York. This recital, she says, was the greatest encouragement, because so many members from other clubs set aside engagements to come and hear her again. It was decidedly an overflow house.

The next day she met Mr. Milligan again, and they

hurried on to Waterbury, Conn., where the lecture recital was warmly received. The following day they appeared at the big lecture hall in the Brooklyn Academy. Then, at the Women's University Club, Miss Nevins' New York headquarters, there was an "at home" given by the club, with Miss Nevin, Winifred Christy and Mary Miller Mount, from Philadelphia, and Harold Milligan as the guests of honor. There was lots of music, and lots of big home made doughnuts and coffee, and a jolly good time.

Dr. Maurice Egan Compliments Spalding

Dr. Maurice Egan, United States Ambassador to Denmark and considered the dean of American Ambassadors, when recently in Washington, D. C., on official Government business, dropped into the store of A. G. Spalding & Brothers, to buy some baseball uniforms to send back to some friends in Denmark. While making his selections he in-



**MAY
PETERSON**
Soprano
METROPOLITAN OPERA
COMPANY
Great Success on the
Pacific Coast

"Ten times did the singer respond to encores, and at the end of the program, when all well-mannered audiences should put on their wraps and depart, this audience refused to move until its new favorite had responded to not one, but four, encore numbers."
Portland Telegram.

Photo by Ira L. Hill.
Concert Direction MUSIC LEAGUE OF AMERICA, 1 West 34th St., New York

identally remarked to the clerk who was waiting upon him that the name of Spalding was well known throughout Europe.

"Oh, yes," replied the clerk eagerly, "we have stores all over Europe, Africa and South America. In fact—"

"Well," remarked Dr. Egan, with evident embarrassment, "that is not just quite what I meant. I referred more particularly to the name of Albert Spalding, whom we consider in Europe as one of the greatest of living violinists. I have had the pleasure of hearing him play on the continent many times, especially in Norway and Sweden, and I, too, consider him a very great artist—a master."

As he was leaving the store he overheard the clerk say to one of the others: "Say! What do you know about that! That old guy there says Albert Spalding is a great violinist!"

Lada Receives Johnstown's Plaudits

It was a program of well chosen numbers which Lada, the American dancer, presented at Johnstown, Pa., in the Cambria Theater on February 16. One of the most pleasing numbers was Charles Gilbert Spross' "Sweet, Sweet Lady," in which she wore a gorgeous costume. "On the Beautiful Blue Danube," MacDowell's "Shadow Dance" and Sibelius' "Valse Triste" were other numbers which met with hearty response on the part of the very enthusiastic audience. The Johnstown Democrat, in reviewing the performance, spoke of Lada as being supple, beautiful and radiating feminine charm and joy. The same paper made the statement that all of her costumes for the dances were lovely creations, but Lada herself is to be credited for the success of her efforts, for she dances as lightly as a fairy, at times scarcely touching the floor beneath her.

CLEVELAND'S SYMPHONY GIVES
OVER FIFTY LOCAL CONCERTS

Splendid Orchestral Programs and Concert Courses
Add Much to Brilliant Musical Season—Chamber
Music Society and Friday Morning Musicales
Present Fine Artists—Bonci and Braslau
in Recent Concerts—Notes

Cleveland, Ohio, February 9, 1920.—Cleveland is enjoying what is probably the most brilliant musical season of its history. What with the Cleveland Symphony Orchestra, Fortnightly Club, Friday Morning Musicales, the Chamber Music Society and independent concerts, no week passes without one or more notable events.

Under the able management of Adella Prentice Hughes, of the Musical Arts Association, the Cleveland orchestra has taken its place as one of the leading organizations of the country and has placed Cleveland on the map musically. Certainly no mistake was made in the selection of Nicolai Sokoloff as conductor. He has proven all and more than was predicted, and brought out of a mass of musicians, individually excellent, a well balanced organization of which any city might be proud. Some fifty or sixty concerts constitute the winter's program. The "Pops," on alternate Sunday afternoons, have been especially appreciated and have crowded the largest auditorium in the city to the doors. A very decided growth in appreciation of high class music is the result.

Among the artists who have appeared are Schumann-Heink, Galli-Curci, Toscha Seidel, Jascha Heifetz, Margaret Matzenauer, Mischa Levitzki, Cortot, Magdeleine Brard, Jacques Thibaud and others.

CHAMBER MUSIC SOCIETY ATTRACTIONS.

The Chamber Music Society, under the capable management of Mrs. Franklin B. Sanders, has added its part to the brilliancy of the musical season by presenting such organizations as the New York Chamber Music Society, the Flonzaley Quartet, etc.

FRIDAY MORNING MUSICALES PRESENT BONCI.

The Friday Morning Musicales, under the direction of Mesdames Hughes and Sanders, reached its climax with the appearance of Alessandro Bonci. The great tenor, with Louis Edlin, of the Cleveland Symphony Orchestra, assisted by Isaac Van Grove, accompanist, was enthusiastically received on January 23. He was especially fine in Donizetti's "Quanto e bella" and an aria from "Mignon," Thomas. It would be difficult to imagine anything more delightful than Bonci's singing of "La gita in gondola," by Rossini.

Louis Edlin, violinist and concertmaster of the Cleveland Symphony Orchestra, played for his first group a number of Kreisler arrangements and selections, in all of which he displayed in a remarkable degree his sound technic and beautiful tone. Among other selections were Elgar's "La Capricieuse" and Redfield's "Spanish Dance." Isaac Van Grove, accompanist, contributed much to the success of the program.

SOPHIE BRASLAU CHARMS IN CONCERT.

A program of wide interest to Clevelanders was given on the evening of February 2, when the chief attraction of the evening was Sophie Braslau, of the Metropolitan Opera Company, who scored an artistic triumph. Eleanor Scheib, as accompanist, gave excellent support. Two artists of local fame, DeHarrach, pianist, and Dubinsky, cellist, contributed solo groups which were generally applauded.

NOTES.

An audience that taxed the capacity of the New Masonic Temple greeted George Copeland and the Duncan Dancers, who appeared under the auspices of the Fortnightly Club on February 5. The work of Copeland in selections from Gluck, Schubert and Chopin was remarkable.

Great was the disappointment when the eagerly anticipated concert of John McCormack, scheduled for February 1, had to be postponed on account of illness of the noted tenor. Standing room had been at a premium for days and the famous singer's popularity was attested by the fact that hardly a seat order was canceled when a new date was arranged for March 21.

Lillian Caleese, soprano, and Robert Gaillard, tenor, pupils of Celestine Cornelison, appeared before the Business Women's Club of Cleveland in the auditorium of the Chamber of Commerce Building on Friday evening, February 6, in a program of songs which was greatly appreciated by a large audience. G. F.



Tamaki MIURA

Appeared with Bracale Opera Co. in July, August and September
Representative: A. BAGAROZY, 1495 Broadway

Season 1919-20—Chicago Opera Association
New York

LEVITZKI

STEINWAY PIANO USED

HAROLD LAND

BARITONE

TOUR IN MAINE

W. R. CHAPMAN

February 22—March 18

Eighteen Cities

Famous Prima Donna

PIANIST

Management

DANIEL MAYER, 1446-8, Aeolian Hall, New York

Management

ANTONIA SAWYER

Aeolian Hall

New York

THE USE OF THE LEFT HAND THUMB FOR MORE ADVANCED STUDENTS

By LEON SAMETINI

Why are there no articles written on vital subjects of the violin by great players and therefore great authorities?

One of the most neglected essentials among students of the violin is the thumb of the left hand. Most students seem to be under the impression that the thumb is not of great importance, but in my opinion the thumb is the most important finger of the left hand. We could if necessary dispense with one of the other fingers but not with the thumb. Not only because we could not hold the violin without it but we could hardly shift well nor make a good sounding vibrato without it.

The first point of importance is the placement of the thumb. After trying different ways I find that placing the thumb opposite the first finger, touching the neck with the first joint, does not only make the holding of the instrument easier but helps greatly to a well sounding vibrato providing the hand and wrist are relaxed. Placing the end of the thumb against the neck in a backward position usually makes the vibrato sound too slowly and therefore disagreeable. We can at least go as far as the fourth position and keep the thumb opposite the first finger.

The next point of importance is the shifting with the thumb. When I was first taught shifting, my teacher told me to move my thumb backwards under the neck when leaving the third position for a higher one. It is a very practical way of shifting but there is an exception to this rule, and it is this exception that I was not taught but had to find out myself much later.

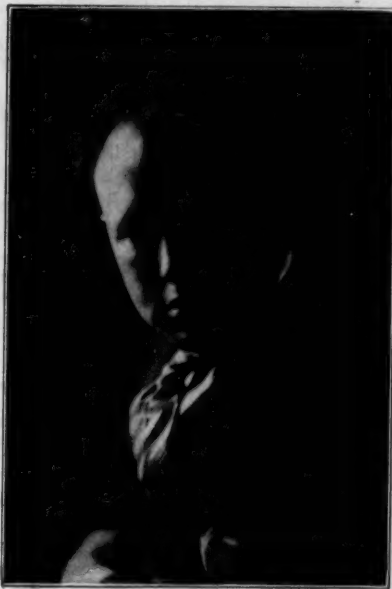
Moving the thumb backward under the neck is very practical in case of playing scales (single or in double stops) or arpeggios, but when going up from the third or fourth position to a higher one for a few notes only it is a disadvantage.

When beginning the Mendelssohn concerto one goes to the fifth position in the fourth and fifth measures of the violin part with G as an extension of the fifth position. Some violinists start the concerto in the second position and go at the end of the second measure to the fourth position and then to the fifth. The thumb can easily be kept in the fourth position. If starting the concerto in the first position and going to the third position in the second measure and from there to the fifth, there is no necessity of moving the thumb higher than the third position, although, going as far as the fifth position with either fingering, the thumb does not need to be turned backwards, and the coming down afterwards will be much easier.

Another example is the "Obertass" Mazurka by Wieniawski. In the 44th and 45th measures one goes from B (second finger) third position to B one octave higher with the same finger harmonic. It is much more likely to miss the high B if the thumb is moved backwards before going up, than if the thumb is left in the third position and only

the finger and hand are allowed to go forward. Time and space do not permit me to give many more examples of this kind and, therefore, other exceptions to the rule of moving the thumb backwards under the neck when leaving the third position for a higher one, must be omitted.

Just as important as shifting from a lower to a higher position is the shifting from a higher to a lower position.



LEON SAMETINI,
Violinist and pedagogue.

First of all, going from the third to the first position. A few hints follow:

Do not let the thumb, hand and finger (or fingers in case of double stops) come down all at the same time, but move the thumb (holding it very lightly against the neck) and hand back first and pull the fingers back afterwards. When coming from a very high position to a low one, hold the thumb around the neck at the place where the neck is attached to the violin as the main support. This applies

only as far down as the third position. Do not lean the lower part of the hand against the body of the violin especially in the third and fourth positions. It is a disadvantage to a good vibrato nor do the fingers drop as straight and clear.

There are many books written with exercises for shifting, but unfortunately they are all in music notation and not in the form of lectures or articles. They, therefore, do not teach the student how they should be executed. The teacher naturally explains in some cases how some of these (the most important principles of violin playing) should be carried out, but unfortunately most teachers merely repeat what they have been told by people who usually have lacked authority—and by authority I mean merely theoretical argument without practical result. And it is with all this in mind that I have asked some of the greatest violinists of today and, therefore, the greatest authorities on violin playing (Ysaye, Kreisler, Thibaud, Elman, etc.) to give some hints of this kind in the form of a little article for the violin playing world, if their valuable time permits, and it will not only be most interesting to study each one's views but also most beneficial.

In my next article I will say something about the trill, glissando, spiccato and staccato.

Kaufmann Male Quartet Gives First Concert

That new Kaufmann Male Quartet, of Pittsburgh, gave its initial program to a capacity audience in the Kaufmann Auditorium on Thursday afternoon, February 12. Following a precedent established several seasons ago in a regular series of afternoon programs, the Kaufmann department store chose this day and hour for the premiere of the new musical organization just formed, which is to be fostered and promoted by it. The success of the quartet was pronounced. The program presented was a carefully chosen one, and the organization sang splendidly, showed style, finish and artistic values, and will undoubtedly take its place at once among the best in Pittsburgh. The personnel includes Walter C. Steinecker, director and second tenor, and Cortland Barker, second bass, both of Pittsburgh; John W. Brigham, Jr., of Chicago, first tenor, and Arthur E. Kraeckman, first bass, also of Chicago, and Earl B. Collins, accompanist.

Guard and Rothier Honored by Masons

A dinner was tendered to William J. Guard, press representative of the Metropolitan Opera Company, and Leon Rothier, bass of the same organization, by the Ionic Lodge, No. 486, F. and A. M., at the Masonic Club of this city on Tuesday evening, February 24. The dinner was intended as a token of appreciation for Mr. Guard's moral support and Mr. Rothier's active participation in the great musical festival given on behalf of the Masonic Hospital at Carnegie Hall on May 24 last, under the direction of Maurice Frank. Incidentally it might be of interest to add that Mr. Guard's father was chaplain of the Grand Lodge of the State of Maryland.

ERNEST KNOCH

Conductor

Tournée with "Tristan" Through England and Australia,
Rotterdam, New York, Ravinia

Now in

NEW YORK

Open for opera—and concert engagements



"Knoch proved genius in 'La Bohème.'" (Ravinia)—*Chicago American*.

"Honors of splendid 'Lohengrin' performance due to Knoch."—*New York Times*.

"Knoch the real hero of the performance." (Tristan)—*Herald, Melbourne*.

"A conductor who proved to have a touch of absolute genius." (Nozze di Figaro)—*Freeman, Dublin*.

STUDIO: Metropolitan Opera House Building, New York City

Write for appointments or phone Riverside 305

Coach
Opera
Concert
Oratorio

REDUCTION OF CITY CONCERTS A "MUNICIPAL BLUNDER," ASSERTS MRS. JULIAN EDWARDS, PRESIDENT OF THE NEW YORK STATE FEDERATION OF MUSIC CLUBS

In Interview, She Claims Greater Love for Music Should Be Developed in the Children—Community Interest an Important Factor

On December 16 when the New York State Music Clubs met and allied themselves with the State Federation, Mrs. Julian Edwards was unanimously chosen as the president of the organization for a term of two years, and herein is a splendid proof of the sagacity of those pioneers who are welding these single forces into a mighty power. They are choosing for leaders women, who by extensive training and large experience, will prove veritable pillars of trust and inspiration to the cause they serve. Mrs. Julian Edwards is such a woman. With the eternal charm and beauty of a woman who has lived life on a high plane of steadfast devotion, she in consequence sees life with a

kind of understanding spirit. By those who know her she is greatly beloved. And just as she is beloved, so does she radiate to others that which she exemplifies in all she is and does.

That there is plenty of force in her make-up is amply shown by her untiring efforts at bettering conditions; enduring patiently, working incessantly and unfalteringly, and never losing faith in the slow growth of great endeavors. These characteristics show an actual creative quality of force that is much higher than a critical destructive force, as the heavens are higher than the tempests that storm them. She has the courage to be patient, the courage to be kind. As old Major Duquesnoir, in "Peter Ibbetsen" said of Mimsy Seraskier, "Elle a toutes les intelligences de la tête et du cœur" ("Old and young, the best and the worst seem to love and respect her alike—the women as well as the men, for her perfect sincerity and her sweet reasonableness.")

After talking of her hopes for music, the opportunities to be given to the children of this land, the beneficent purposes of free concerts, her faith that the co-operation of efforts will develop the fraternal spirit among the various national units in these United States, the conviction that people want something above jazz, Mrs. Edwards recently said:

"All this is bound to come in time. The people, even the humblest, love the beautiful things far oftener than they are given the opportunity to hear them, and I've a great faith in time, for time will polish all things."

"And you don't think that a musical revolution is inevitable for the great awakening?"

LOVE FOR MUSIC WILL GROW THROUGH CHILDREN.

"Oh no," she said smiling, "I think it is going to grow itself; through the children. It is when the next genera-



Photo by Mishkin

MRS. JULIAN EDWARDS

President New York State Federation of Music Clubs.

tion comes up that we will begin to be really coherent. We are not over our lipping time yet, and our art vocabulary is just forming; and the expression marks—why, we haven't begun to use the expression marks yet. We know what they mean, but we are conscious of ourselves and afraid. We have read too deeply in the Pilgrim Fathers' book of etiquette, repress not express, and we hesitate to reverse the order!"

"Like the person who was 'skeered of his shadow,' you think that the Pilgrimages are 'skeered of themselves'?"

COMMUNITY INTEREST.

"That's it," said she with conviction, "they are all scared until they get acquainted, come together, sing and think together. It is community interest that works the charm. It takes a lot of faith to move mountains, but a lot of faith can do it; community feeling generates that faith, and ultimately it is faith that lives."

"And you believe that the classic music will be loved by the people?"

"Not will be, but is," and again that confident smile. "Why, what do you think was the favorite record at a canteen where I served during the war? These boys were country lads and the record they played oftenest and talked most about, was a movement from the fifth symphony of Tchaikowsky."

"Then you consider that the Pilgrimages have arrived at an aristocracy of appreciation?"

"Indeed, indeed I do," she said. "I knew a young girl from Brooklyn who so loved the band concerts in the park on Sundays that she would constantly foil the police to get in. Now as I tell this story, I am afraid of its moral side. She lived so far away that she could never get to the concerts early enough to get a front seat, but by observation she discovered that a seat was always reserved for the Park Commissioner, Mr. Stover, and when she would secure that seat, not even the officials could budge her. With wide gestures and conviction of tone, she would declare herself acquainted with the Park Commissioner and that he would be delighted to have her take his place. Who could deny it?"

"You don't think that it might be because she came from Brooklyn that she behaved that way?"

Mrs. Edwards repudiated the question. She said:

"No, the point here is that the poor child was starved, literally starved for a little beauty in life; and she said to me once after sitting enraptured on the Park Commissioner's bench: 'Oh, if it were not for these concerts, what would there be in life anyhow!' Not even the Park Commissioner could be more appreciative than that, now,

(Continued on page 47.)

JOSEPH DE VALDOR

ANNOUNCES

LE COURRIER MUSICAL }
LE MENESTREL } PARIS
LA RAMPE }

AND OTHER EUROPEAN MUSICAL
MAGAZINES. FOR SUBSCRIPTIONS
AND PARTICULARS, ADDRESS

1 WEST 34th STREET, NEW YORK

ARE YOU TOO STOUT OR TOO THIN?

Musicians—Especially Singers!

It Is Highly Important For You To Keep In Good Physical Condition

How Old Is A Man WHEN HE'S OLD?

John Burroughs, the famous naturalist, is 80, and still going strong.

Theodore Roosevelt was active until the day of his death.

Clemenceau was the oldest statesman at the peace conference—and the youngest in vitality.

These men were not old at 50.

They demonstrate the value of keeping physically fit. Will YOU be as active twenty years from now as you were at 25—or will you be old and decrepit?

The Cloos system of one hour exercise three times a week will give you added vitality and put the various organs of your body in good working order. If you have indigestion, lack exercise, or are inclined to excess corpulence, a staff of expert instructors will



View of Gymnasium Showing Dressing Room

advise you as to just what exercises you should indulge in to cure yourself.

Our studios are always open for inspection. Drop in any time. You will be under no obligation.

THE CLOOS SYSTEM

OPEN AIR AND INDOOR

Physical Culture Studios

131 West 38th Street, NEW YORK

Telephone, Greeley 2314

CLAUDIA MUZIO

SOPRANO METROPOLITAN OPERA CO.

Address: MUZIO, 264 West 57th St., N. Y.

Mischa Elman

The season of 1919-20, will be Mischa Elman's last in America for a number of years

Mr. Josef Bonime at the piano

Management: R. E. JOHNSTON

1451 Broadway New York City
STEINWAY PIANO

JOHN O'SULLIVAN

Famous Irish Tenor with Chicago Opera Association, Inc.

Address: F. J. McIsaac
6 Beacon Street Boston, Mass.

The Outstanding SUCCESS of the Season

ROSA RAISA

"'Rachem' is a wonderful song. I am making a record of it for the Aeolian Vocalion."

JOSEF ROSENBLATT

"I have made a record of it for the Columbia. This song will never die."

JOHN CHARLES
THOMAS

"'Rachem' is one of the most delightful compositions and never fails to arouse enthusiasm."

EMA DESTINN

"A song of real merit."

ROSA PONSELLE

"It is with real satisfaction that I can frankly tell you how much pleasure I find in singing 'Rachem.'"

ROBERTO MORANZONI

"'Rachem' is truly a great song."

MARGARETE
MATZENAUER

"I believe 'Rachem' will meet with great favor among artists and with the public."

FLORENCE EASTON

"'Rachem' adds another step to the wonderful ladder that Mana-Zucca has built for herself of melody, rhythm and musicianship."

ORVILLE HARROLD

"It is a splendid dramatic song."

ANNA FITZIU

"A great song."

RICCARDO STRACCIARI

"I am very enthusiastic with 'Rachem.'"

MARIE SUNDELIUS

"'Rachem' is a fine song."



MANA-ZUCCA

RACHEM

(MERCY)-(PIETA)

A Hebrew Song With
English and Italian Words

The Music By

MANA-ZUCCA

GIUSEPPE De LUCA

"'Rachem' is a fine song and very effective."

CHRISTINE
LANGENHAN

"Wherever I rendered 'Rachem' the song has been received with acclaim."

GIULIO CRIMI

"A wonderful song."

HULDA LASHANSKA

"'Rachem' is beautiful."

LEON ROTHIER

"A real inspiration."

HARRIET McCONNELL

"'Rachem' will never die."

WILLIAM THORNER

"A genuine inspiration."

LASAR SAMOILOFF

"'Rachem' was surely composed by inspiration; it shows so wonderful a knowledge of the human soul."

GLADYS AXMAN

"It is superbly dramatic and has besides a direct emotional appeal."

ADAMO DIDUR

"I greatly enjoy 'Rachem.'"

ARTURO PAPALARDO

"'Rachem' speaks to the heart through its inspiration."

HERTHA HARMON

"A wonderful composition. It comes from a soul inspired source."

ALFREDO MARTINO

"If I may compare it to the work of any other composer, I would choose Mendelssohn."

CESARE STURANI

"I am very enthusiastic with 'Rachem.' It is a wonderful inspiration."

RACHEM IS PUBLISHED FOR ALL VOICES AND ORCHESTRATED IN FOUR KEYS

PUBLISHED BY

THE JOHN CHURCH COMPANY

LONDON

45 Wigmore Street, W.

The House Devoted to the Progress of American Music

CINCINNATI

109 West Fourth Street

NEW YORK

39 West 32nd Street

"Who is CECILIA LLOYD?" is a question frequently asked in musical circles in New York these days, in fact a dozen singers have asked me the question, not suspecting that I am writing these stories about her each week. The reply is, that she is a soprano from Kansas, who had a lot of early struggles and overcame them, a desire to learn to sing that has been gratified, and New York will hear her soon.

W. C. D.



© Ira L. Hill

Italo Montemezzi Plans to Conduct His Own New Symphonic Poem Here Next Season

ITALIO MONTEMEZZI, one of the world's best known composers, was interviewed in regard to his plans for the future. Together with Montemezzi and the general manager of the Musical Courier, Alvin L. Schmoeger, the writer enjoyed an hour's talk over a very simple meal at the Biltmore Hotel in New York on Tuesday, February 24.

"Will you come back to America next year?" was the first question put to the maestro.

"I hope so, as I want to present symphonic concerts as guest conductor. I am now writing a symphonic poem, having been inspired to do so by witnessing a performance of 'The Jester,' on the plot of which my poem is based. Then I am hard at work on a number for piano and orchestra. I would like to be engaged to direct my symphonic poem and to play the piano part of the other piece."

"This last number will probably be a concerto?"

"Not at all. It will be a symphonic number in which the piano will be merely a part of the orchestra, but I think it would be of some interest if I myself play the piano part at the first presentation."

"This is your first trip to America, is it not?"

"Yes; it is a wonderful country, and I have been very happy with my season in America."

"Have you in mind the writing of an opera based on your sojourn in America?"

"No, I find America a wonderful country for business as well as for amusement, but really I find little for inspiration. I presume that it would sound better if I were to tell you differently, but then one should speak the truth."

"Do you consider yourself an ultra-modern composer?"

"No—and I hope that you do not either. The ultra-modern music seems to me the music of a madman. Music that is not imaginative and which does not ex-

DISTINGUISHED COMPOSER, IN INTERVIEW, EXPRESSES HIS DESIRE TO RETURN TO AMERICA AND PERSONALLY DIRECT THE PERFORMANCE OF HIS TWO NEW ORCHESTRAL WORKS NOW NEARING COMPLETION—DELIGHTED WITH FIRST VISIT HERE—INTENDS, IF POSSIBLE, TO PRESENT NOVEL SERIES OF CONCERTS AT WHICH NUMBERS FROM HIS MOST POPULAR OPERAS WOULD BE OFFERED—PLEASED WITH FINE PERFORMANCES GIVEN HIS OPERATIC WORKS BY THE METROPOLITAN AND CHICAGO OPERA COMPANIES—ON LOOKOUT FOR LIBRETTO FOR MUSIC COMEDY

By Rene Devries

press an idea, instead of a conglomeration of notes, is never inspired, and such music cannot live very long."

"Have you any other plans than those aforementioned?"

"Yes, I have a good idea, as you say here, and that is to present a tenor and soprano in a series of four recitals, and at each one to offer a different love duet from my various operas. To illustrate—at the first one

I would have my artists sing the love duet from 'Giovanni Galluresse' my first opera, by the way; at the second concert or recital they would sing the love duet from 'Hellera'; at the third the one from 'L'Amore dei Tre Re,' and at the last concert the one from 'La Nave.' Don't you think that this plan would create some interest in America?"

"Yes, surely. This is a country where you have to do new things, and I think this would be a novelty. Then it might be possible also to have excerpts of my operas presented by symphonic orchestras, and in that case the love duet could be sung with orchestral accompaniment. If the managers should choose, I would be willing to direct the performance."

"Have you anything else you would like to tell our readers?"

"That I am very sorry that 'La Nave,' which was a tremendous success in Chicago, was not presented in New York during the stay of the Chicago Opera Association at the Lexington Theater. On the other hand, I am very much pleased with the cast given to 'L'Amore dei Tre Re' both at the Metropolitan and at the Chicago Auditorium and Lexington Theater in New York, as such unusually good performances cannot often be heard anywhere."

"Are you writing an opera just now?"

"No—and this is only for want of a good libretto."

"What sort of a libretto would you like?"

"I would love to write a lyric comedy, having in mind for my model that masterpiece of Wagner's, 'Die Meistersinger'—a high class musical comedy, as it were; but such a libretto is as rare as such wonderful music as Wagner wrote for that imperishable work."

Now, American librettists, here is your chance to provide a work of sufficient distinction as to be set to music by one of the present day's greatest musical geniuses.

Hoffmann-Woodstock Trio Gives Musicales

Studio 810 at Carnegie Hall, New York, was well filled February 22 to hear an invitation musicale given by Lisbet Hoffmann, pianist and director of the Woodstock Trio, and her confreres, Hans B. Meyer, violinist, and James Gordon, cellist. Serious music was heard, performed in artistic fashion, opening with the Rachmaninoff theme and variations. This original and unusual music was played most effectively, having evidently been thoroughly prepared by the trio. Each instrument has importance in the Rachmaninoff music, and all worked together with unity. Henry W. Closson's manuscript trio, "In the Nor-

thern Hills," brought interesting moments, notably in the scherzo, which rushes along in presto tempo, with rhythmic complexities. It is modern music, melodious and skillfully written and Miss Hoffmann should be praised for learning and playing the novelty. The composer was present, and modestly bowed his thanks both to performers and audience. The scherzo, elegy and finale from Arenski's monumental trio closed the concert of ensemble music.

Miss Hoffmann played among other things, the piano solos, "Ecosseisen" (Beethoven) Chromatic waltz (Godard) "Naiads" (Paul Juon) and Rubinstein's staccato study, in such a way that rousing applause was given her. Her finished technique, musical spirit, and animation of interpretation caused general comment, and, had she wished, she could have added many more encore pieces.

Benno Moiseiwitsch Going to Australia

Benno Moiseiwitsch, pianist, who has met with such genuine success in this, his first season in the United States, will spend the summer making his first tour in Australia, which, being on the opposite side of the world, enjoys its concerts at the time when the United States is keeping as far away from serious music as possible. Mr. Moiseiwitsch will sail from San Francisco on April 20, making his orchestral debut about May 18, and will give a series of recitals in Sydney, Melbourne, Adelaide, Perth, Brisbane, Hobart and Launceston, and, if time permits, will also go to New Zealand for recitals in Wellington, Auckland, Christchurch and Dunedin.

Besides these recitals he probably will appear under Henri Verbrughen's direction with the State Orchestra of New South Wales, in Sydney and in Melbourne, and it is also likely that he will appear a few times in joint recital with Daisy Kennedy (Mrs. Moiseiwitsch), the violinist. Miss Kennedy, a native Australian, who studied in Vienna with Sevcik, has been playing in her own land for the first time this winter, with tremendous success.

Mr. Moiseiwitsch is due back on the Pacific coast early in October and will remain in the United States the entire season of 1920-1921. Miss Kennedy will accompany him to this country and will, without doubt, be heard here. Mr. Moiseiwitsch's next season's tour, like this one, will be under the management of the Wolfsohn Bureau and under the personal direction of R. Leigh Ibbes, of Ibbes & Tillett, London, the agency which presides over his general artistic destinies.

Washington Heights Symphony Orchestra

The second public concert of the Washington Heights Symphony Orchestra, Jacques L. Gottlieb director, will be given in the auditorium of the Washington Heights Y. M. H. A., New York, on Sunday evening, March 7. The soloists will be Lynette Koletsky, pianist, and Ida Bernadik, coloratura soprano.

The remaining two concerts will be given on Sunday evenings, April 11 and May 2.

Letz Quartet Engaged by

Pittsburgh Art Society

One of the engagements already made by the Art Society of Pittsburgh for next season's course, is that of the Letz Quartet, which will appear there November 26. The quartet was heard in Pittsburgh this season at a private concert and afforded such pleasure that this engagement is the direct result.

CONCERT, LYCEUM and CHAUTAUQUA ARTISTS

write us for free sample copies of the following

"Until the End of Time"

"My Laddie"

"Buddha"

"Swanee Lullaby"

"When I hear you calling me, I'll answer you"

"Star of Light"

any one of these songs would be a valuable addition to your repertoire.

McCARTHY & FISHER, Inc.

224 West 46th Street

New York City

February 27, 1920.

MUSICAL COURIER Company,
437 Fifth Avenue,
New York, N. Y.

GENTLEMEN:

Kindly acquaint your readers throughout the country with the fact that George Copeland, pianist, is no longer under my management.

Very truly yours,

(Signed) LOUDON CHARLTON,
Carnegie Hall, New York.

"John Hand's Voice, a Reservoir of Sparkling Vocal Silver."

—Joseph MacQueen, *Oregonian*, Portland, Oregon.

"A Dramatic Tenor of Rare Quality and Clear As a Sparkling Stream."

—*Seattle Times*.

JOHN HAND

NEW AMERICAN TENOR

Triumphs in First Half of Northwest, Pacific Coast and Western States Tour

IMPRESSIONS OF THE PRESS:

OAKLAND, CALIFORNIA

"Whoever observed that a male quartette is composed of three men and a tenor obviously reckoned without John Hand, for certainly no more upstanding masculine person is chorally extant nor ever did a contra-bass possess a more masculine voice. And John Hand is a tenor. He is a tenor of many good parts, as was demonstrated last night at the auditorium.

"The Hand voice is of the robust type, extensive in range, well fused across the registers, serviceable in many types of singing. To illustrate this his program was aptly chosen. To those numbers with an evident climatic construction he was evidently most at home, and of these the 'Vesti la giubba' from 'I Pagliacci' was typical. He sang it with beauty and with power and with an understanding of its tempestuous passion. Of similar excellence was his rendition of 'Cielo e Mar' from 'La Gioconda.'

"The Carmen tour was a meritorious effort for Mr. Hand. His 'Je t'aime encore' was handled in excellent style, both as to vocal rendition and as to acting. Jose's preceding passionate appeal was sung with an ear to its melody and a mind to its meaning."—Roy Harrison Danforth, *Oakland Tribune*.

"Hand possesses a powerful voice and is destined to create for himself a place in the musical world. His rendition of 'Vesti la giubba' from 'I Pagliacci' and solo work from 'Carmen' were the best that have been heard here this season."—*Oakland Post*.

PORTLAND, OREGON

"Golden voiced and with a lavishness of tone that enthused all his hearers, John Hand sang upwards of 19 songs. John Hand is a born tenor singer. He has a powerful ringing voice that he uses with splendid prodigality, as if he had lots more voice to spare. His voice is of such heroic proportions that it easily filled the vast spaces of the auditorium and reminded one of the strong, appealing, emotional voice of the late Evan Williams.

"His voice seemed like a reservoir of sparkling, vocal silver and he sang into all hearts. Mr. Hand made a big hit last night with his audience, for they liked to hear John Hand sing. He received recalls and rousing double recalls. His love songs were sung in impassioned style. He made his great hit with his ballads and by his distinct utterance of their words."—Joseph MacQueen, *Oregonian*, Portland, Ore.

"Mr. Hand possesses a fine voice, his high notes being particularly beautiful. His diction is good and he puts a certain joy of singing into his songs that reaches a responsive chord in his audience. In his operatic arias his singing was particularly pleasing, especially the 'Pagliacci' number 'Vesti la giubba,' which was given with fine dramatic effect."—Aileen Brong, *Telegram*, Portland, Ore.

"The audience was an enthusiastic one and every one will be a booster for John Hand, who has a powerful voice of pleasing, true tenor quality, and a range that places within his reach anything that is written for the high male voice."—J. L. Wallin, *Journal*, Portland, Ore.

"Never perhaps has a singer received a warmer and more generous applause. He responded with encores, one after another, that thrilled his audience. He painted pictures of



bygone days and kindled the sweetest memories. Magnificent as his voice is in dramatic effect, no less and perhaps more effective is his tone coloring and the gripping touch that he gives the folksong. To hear Hand is a spiritual quickening. He takes you away on wings of melody. There is something so fresh and healing, soft and pure in his play of melodies."—L. Langoe, *The Norsmen*, Portland, Ore.

SEATTLE, WASHINGTON

"A voice of great power and beauty was heard last night when John Hand, a young American tenor, thrilled an audience that filled the Masonic Temple. This wonderfully gifted singer displayed a dramatic tenor of rare quality and clear as a sparkling stream.

"The artistry of John Hand was greatest in his singing of the groups of English songs. In Sibella's 'Twilight Dreams' and Campbell-Tipton's 'Crying of Water' he gave a most poetic interpretation. His voice showed its native brilliancy and flexibility in the three Italian operatic selections."—*Seattle Times*.

"Hand's voice is of exceptionally pleasing clarity and volume."—*Post-Intelligencer*.

"John Hand's voice, one of unusual mellowness and power, was especially appealing in the 'M'Appari' from 'Martha.' His voice is superb in purely lyrical selections."—*Seattle Record*.

TACOMA, WASHINGTON

"His voice is of remarkably beautiful quality, and he gave untold pleasure to the audience. He was recalled time after time. With two or three encores for each number, the tenor might have well remained before the enthusiastic audience indefinitely pouring out his gifts of song."—*Tacoma Times*.

"The audience was a huge unit in its appreciation of his wonderful art and personality."—*Tacoma Tribune*.

Available for Concert and Festival Appearances After April 1st

Management: JOHN RUSSON, Aeolian Hall, New York

EXCELLENT NEW OPERA SOCIETY ORGANIZED IN BALTIMORE

Large Orchestra to Assist at Performances—Local
Symphony Heard in Two Fine Concerts—Winifred
Byrd Pleases as Soloist—Lyric Theater
Not to Be Sold

Baltimore, Md., February 18, 1920.—In the view of the fact that the need and potential demand for a permanent operatic organization has existed in Baltimore for a long time and has been felt keenly by the music-lovers of the city, the Baltimore Opera Society was recently formed. The society which is the outgrowth of the Melamet Opera Class, one of the best known musical bodies of Maryland, has been particularly fortunate in having secured as the stage manager, Barron Berthold, of New York, who has enjoyed a most successful career in the training of opera students and as a director with many of the leading opera companies both in America and abroad. The performances of the society will be given with the assistance of a large orchestra of professional Baltimore musicians.

The thanks of local music lovers is due every member of the general committee for the excellent work accomplished. This committee consists of Ernest B. Miller,

chairman; Heyward Boyce, Warren Wilmer Brown, George Castelle, William H. Fehsenfeld, Mrs. Henry Franklin, Hon. Phillips Lee Goldsborough, Mrs. Leonard A. Hecht, J. Norris Hering, Dr. B. Merrill Hopkinson, Louis Hutzler, Mrs. Louis Hutzler, J. O. Lambdin, Julius Levy, Mrs. Julius Levy, William F. Lucas, Albert E. Marshall, William H. Matthai, William H. Morrow, Abram Moses, Lucian Odend'hal, James H. Patton, Mrs. James H. Patton, Mrs. Nicholas G. Penniman, Mrs. T. Dorsey Pitts, Hon. James H. Preston, Hobart Smock, Roman Hteiner, Fred Stieff, Mrs. Felix R. Sullivan, Jr., Albert H. Wehr, J. R. Wilson and Mrs. W. R. C. Wood.

LOCAL SYMPHONY HEARD IN TWO FINE CONCERTS.

The symphony for the afternoon concert of the Baltimore Symphony Orchestra, Gustave Strube, conductor, February 1, was the Haydn No. 7 in C major. Under Conductor Strube's baton, the various choirs of his orchestra, responded whole-heartedly to his efforts, giving a thoroughly delightful and satisfying reading of this work. Equally enjoyable was Strube's arrangement of the familiar "To a Wild Rose," of MacDowell, which is so great a favorite with music lovers. The "Rakoczy" march of Berlioz and the prelude to "Lohengrin" were the other orchestral numbers.

Elizabeth Gutman, soprano, and George F. Boyle,

pianist, were the soloists. Miss Gutman was heard to special advantage in an aria from "Madame Chrysantheme." As his offering, Mr. Boyle presented his own concerto in D minor, which he wrote in 1911, given with an excellent orchestral accompaniment.

WINIFRED BYRD PLEASES AS SOLOIST.

At the sixth concert of the current season, given Sunday afternoon, February 15, Winifred Byrd, pianist, made her first local appearance. Miss Byrd chose the Hungarian fantasy of Liszt, giving this work an interpretation at once virile and marked with magnetic charm. Her audience recalled her many times to testify to their enjoyment of her performance.

Of special interest among the orchestral offerings was the Tchaikowsky theme and variations from the piano trio, op. 50, the orchestration for which was made by Edwin Litchfield Turnbull, of this city. His treatment of the work is exceptionally sympathetic, his score being rich in color and smoothly interwoven. The beauty of the score was skillfully brought out by Conductor Strube, and at the close, Mr. Turnbull, who sat in one of the boxes, was compelled to rise and bow his thanks to the delighted audience.

On the same program was also presented the Bach suite in D major, the Berlioz overture, "Roman Carnival," and the Bizet suite, "L'Arlesienne."

LYRIC THEATRE NOT TO BE SOLD.

At a meeting held yesterday afternoon, it was determined not to allow the Lyric, Baltimore's music temple, to be sold for commercial purposes. By means of a popular stock subscription of from \$125,000 to \$150,000, for which the Baltimore public will be asked, this task is to be accomplished. A donation of \$25,000 from Otto H. Kahn testifies to that patron of music's interest in the venture's success. Those present at yesterday's meeting, which was presided over by Dr. Hugh H. Young, were Blanchard Randall, Dr. Henry Barton Jacobs, Tighman G. Pitts, Ral Parr, Edwin I. Turnbull, Harold Randolph, Gen. N. Winslow Williams, Mrs. C. Ellis Coale, Mrs. J. Hemsley Johnson, Mrs. Jack Symington, George R. Jackson, Frederick R. Huber and Elizabeth Ellen Starr.

A committee or subcommittee of the general committee will be named in a few days by Dr. Young, who will have in hand the arrangement of all matters pertaining to the financing of the company.

J. H. Duval Gives Musicales

On Sunday afternoon, February 29, a number of guests attended a studio musicale given by J. H. Duval, of Carnegie Hall, at which Mlle. Roche, soprano, recently arrived from Paris, and a Mr. Costello sang. They began with a duet, which was followed by the Mad Scene from "Mefistofeles," Boito, sung by Mlle. Roche, who displayed a voice of sweet quality, which won the approval of her listeners. She also sang Santuzza's aria from "Cavalleria Rusticana" which served to strengthen the favorable impression she created previously.

Mr. Costello's voice is of excellent quality and he sings with good style. His diction is distinct and his interpretation intelligent. He was heard first in French and English songs by Arne and Coleridge-Taylor and later rendered superbly Sullivan's "Lost Chord." Both singers were well received and their singing was most agreeable.

Harold Land's Engagements

Harold Land, the well known baritone, now on a month's tour in Maine, gave a joint recital with Inez Barbour in Jersey City, February 20. He sang the prologue from "Pagliacci" and six songs by the American composers, Strickland, Vanderpool, Gray, Terry and Woodman. The Woodman song, "The Rover," was composed for and dedicated to Mr. Land. The Jersey City Journal said of his singing:

"Mr. Land has a voice rich and with captivating tones in the upper register. He is new to Jersey City but captures audiences wherever he sings."

Some of the coming engagements for this successful young baritone are: Hoboken, April 2; Binghamton, April 22, and Newburgh "Elijah," May 26.

Alma Beck a Contralto of Many Nationalities

"Wit is very amusing," says Alma Beck, the petite contralto with the dusky hair and blue eyes. "Many varying guesses have been made about my nationality. I've been taken for Irish, Spanish, French, Jewish—in fact, everything except what I really am—just plain American." The reason for these many classifications is easy to find. When Miss Beck sings an Irish song one feels sure that no one but an Irish lass could get the sly humor and delicious brogue quite so perfectly. And then she sings a gay Spanish ditty and one is equally sure she must have more than a dash of Castilian blood in her makeup. "It really doesn't matter what they call me," is Miss Beck's smiling explanation. "Whatever it is I always accept the nomination and so every one is happy."

Hess Acclaimed in Pittsburgh

Hans Hess, the Chicago cellist, who appeared on February 24 in a recital before the Tuesday Musical Club in Pittsburgh, Pa., won the admiration of the capacity audience. Throughout the entire program he delighted his hearers with his beautiful tone, technique, and his very striking rhythmic sense. Long continued applause followed his versatile program, which resulted in four insistent encores. Following the concert, Hugo Boucek, the New York manager, received this most flattering telegram:

Hans Hess a tremendous success in program before the Tuesday Musical Club of Pittsburgh. The delicate shading, marked rhythm and splendid climaxes, proved Mr. Hess to be a master hand with his instrument. The audience was enthusiastic to an individual. (Signed.) MYRTLE McATEER.

Rappaport Recital on March 6

Jerome Rappaport, the eight year old boy pianist, will give his second New York recital of the present season at the Sixty-third Street Music Hall on the evening of March 6. His program will comprise works by Bach, Scarlatti, Chopin, Tchaikowsky, Debussy, Handel, Lane and Mana-Zucca.



SUE HARVARD

"A Soprano Voice, Pure and True as a Bell, Enunciation Perfect"

The New Castle News, Jan. 18, 1920

Sue Harvard Scores Triumph

Concert Shows Wonderful Ability of New Castle Girl

Such a reception as one might expect to be accorded royalty was that given Sue Harvard upon her appearance last evening.

Her performance was a revelation to even her warmest admirers. Her appearance was the signal for a storm of applause that lasted for some time.

She opened with a group of songs from the Italian, in which her delicate shading, simplicity of handling, perfect control of even the lightest tones were displayed. She possesses a pianissimo that is rarely surpassed in present day sopranos, her tones being smooth, deeply expressive and wonderfully rich.

Two old Welsh songs concluded the first part of the program, sung especially for her Welsh admirers. Miss Harvard showed that she had not forgotten the language of her Cymric forefathers. The numbers elicited vociferous applause.

The third number was a revelation of her remarkable ability. The song, "A Song of the Bride," composed by Rimsky-Korsakoff, was sung unaccompanied. Difficult of rendition even with an accompanist, it was

The New Castle Herald, Jan. 13, 1920

Sue Harvard, New York Singer, Wins Ovation In Her Home City

New Castle has been proud of Miss Harvard's career from the first, and attested its interest and pride last night in no uncertain degree, giving her a royal welcome. Her home town turned out en masse to hear her.

Miss Harvard was in splendid voice last night. Technically, it was a most exacting selection, but the singer mounted over every difficulty in a masterly way. Her voice is as pure and true as a bell, her enunciation perfect, and her art evidenced in her ability to enter into the spirit of the song whole-heartedly. Not alone that, but her personality is charming.

This Scramati number was one of the gems in a program of rare excellence. The old Welsh numbers were much liked and were enthusiastically applauded. The third in this group, "Song of the Bride," by

rendered more so by the lack of accompaniment, and to have rendered this in the manner she did is indicative of her talent.

Her voice filled the big auditorium and her modulation and shading, handled with perfect ease and control, at all times gave one the impression of reserve power that affords such joy in listening to a famous singer.

In this part of the program, as in the previous parts, her intonation was clear, unclouded, an example of tonal perfection. Her enunciation and phrasing were especially marked.

Her work was of a very high order, but in addition to a voice of exceptional quality she projects a pleasing, compelling personality as well. New Castle is justly proud of this artist, and the plaudits of the huge crowd last evening gave definite evidence of an appreciation not alone of her ability but of the fact that she belongs to us. Successes in other cities and other lands have not alienated her affection for the city of her girlhood.

Rimsky-Korsakoff, was perhaps the most exacting of the entire program, as Miss Harvard sang it unaccompanied. It seemed to hold no difficulties, however, for her consummate art triumphed, perfect intonation, perfect enunciation being combined with a dramatic sadness and dignity. It was a triumphant recital of a difficult number, and the audience realized it, according heartiest applause.

"Think, Love, of Me," by Frank Grey, and "Berry Brown," a clever number written for and dedicated to Sue Harvard by Ward-Stephens, were much liked. The closing number was "Homing," by Del Riego, in which the singer showed the fine volume of her voice to perfection. Loath to go, the audience demanded an encore after the final number, and Miss Harvard sang beautifully "Annie Laurie."

CONCERT ORATORIO RECITAL FESTIVAL

Management: Loudon Charlton, Carnegie Hall, New York City

Detroit Symphony Orchestra

OSSIP GABRILOWITSCH Conductor

Chicago's Opinion of Detroit's Orchestra

Gabrilowitsch and His Players Receive Ovation

By Karleton Hackett.

YESTERDAY afternoon in Orchestra hall we were taken on a great Russian adventure thru the Tchaikovsky Fifth Symphony by Ossip Gabrilowitsch and his orchestra from Detroit. In the latter days we have at times found ourselves wondering whether we were growing old or whether in truth it throbbed in Tchaikowsky was losing its surge. I, for one, am now satisfied that neither of these mournful facts has yet come to pass.

It was not merely a brilliant display of the virtuosity of the modern orchestra under the hand of a master. It was to be expected, and I was prepared for a Slavic tone picture of striking force. But what we had was a kind of spiritual faring forth into strange land under the guidance of one who could illumine for us the very soul of another race. It was an extraordinary experience.

Ossip Gabrilowitsch is a born conductor. He has the faculty of instilling into his men something of the intensity of his own emotional reaction and of molding them into an instrument so responsive that their playing seems but the expression of his will. Something of this we know, since we had heard him conduct our own orchestra, but in that case he had a marvelous instrument ready to his hand. But had he also the drillmaster's power? Could he take eighty men from all parts of this land and in two years form them into that most complex of organisms, a symphony orchestra? The playing of the men from Detroit under his baton yesterday afternoon settled the question. Detroit has a symphony orchestra which requires no qualifying term.

They did not play a program of unusual difficulty and without doubt the music had been prepared with especial care to show them to the best advantage. This goes without saying. But the thing that counts is the manner of the playing, and this was superb. While Gabrilowitsch is a capable drillmaster it was evident in everything he did that the technical part was important to him only as a means to an end. It was not his desire to polish the playing of the music to the last degree of technical proficiency merely for the satisfaction of displaying the powers of a flawless machine, but because the adequate expression of what he had in his mind demanded nothing less than orchestral

virtuosity. The beauty of the music was over the essential quality; the grace of the melodic line, the exquisite balance, the ceaseless play of light and shade in the tone colorings and the rhythmic elasticity all must be had that the beauty of the music might shine forth in the clearest light.

Gabrilowitsch does not beat time with metronomic accuracy, so that you can always tell, by watching his baton just what point of the measure he has reached. Such is the law of the rehearsal-room, but not of the concert hall. Rather he indicates the mood, puts the stress on the main point and thru the men interprets the spirit of the music. The men would go thru the music in a fairly accurate manner without any beat at all, but the meaning of the music can be revealed only when such a dominating personality as Gabrilowitsch takes command.

The Tchaikowsky was Russian, racy of the soil, with its great, dumb heart for the moment made articulate thru the power of the music. Well as we know the music, it was a revelation, like visiting foreign scenes with one who could tell what was being uttered in this strange tongue. Ever there was a new and striking accent to a melody, an unexpected turn to a phrase or a flash of unfamiliar color, and all aiding to make clearer the main thought.

The audience was most responsive to the exciting hazards of the afternoon; and at the conclusion of the symphony gave Mr. Gabrilowitsch one of the greatest ovations I remember in Orchestra hall, calling him forth a half-dozen times to bow his acknowledgments, which he shared with the orchestra.

Detroit's Orchestra Proves Worthy Pupil of Gabrilowitsch BY W. L. HUBBARD.

Detroit sent its Symphony Orchestra to Chicago yesterday and the organization and its leader, Ossip Gabrilowitsch, can return home laurel crowned and well content. They came, they played, and they convinced of their high worth and excellent abilities. Few concepts even of our own organization have proven more enjoyable, and none has held greater promise of still more splendid results yet to be.

The orchestra is young not only in years but in material. But while the youthfulness in years may be in certain degree a drawback, the youthfulness in material represents an asset

of distinct value.

But this young material has been excellently chosen and remarkably well schooled. The different choirs of the orchestra are admirably balanced. The strings are full toned, and have telling bite when needed, yet they are also fine and pure in soft and intricate delicate work. The woodwinds are of uncommonly high grade, and the brass section is among the best heard in any orchestra in this country in years.

With material of such uniformly high worth, Mr. Gabrilowitsch has been able to accomplish excellent results in a short time. He has secured a gratifying degree of technical precision, unanimity in attack, and cleanliness and clarity in phrasing and shading.

There have been and are few piano recitalists more completely satisfying technically and musically than was Mr. Gabrilowitsch. He has known how to transfer his interpretative abilities from his piano to the Detroit orchestra and, having the new medium now well in hand, he plays upon it and uses it like the artist he is.

NEW DETROIT ORCHESTRA THRILLS

BY HERMAN DEVRIES.

When Ossip Gabrilowitsch came to conduct our Chicago Symphony Orchestra about a year ago, the public acclaimed him the sensation of the season.

Nothing quite like his marvelous treatment of Brahms had ever been heard in this city for many, many moons, nor anything quite so electrifying in grandeur and magnificence of conception.

Chicago's music world cast reserve to the winds and figuratively carried Gabrilowitsch on their shoulders.

SUPERB MENTALITY THRILLS.

Yesterday the city was host to the Detroit Symphony Orchestra, an or-

ganization made up of Gabrilowitsch's brain and nerves and power, with their chief at the directorial helm.

And once more we thrilled to the force and the superb mentality of this great conductor, who has never been drilled in the day-by-day routine of conducting, but, I think, must have been born with a baton in his hand!

Detroit has made its commercial reputation as a center for the manufacture of automobiles.

But the Detroit Orchestra and Gabrilowitsch have placed it indelibly upon the map as one of the important music centers of the United States.

The establishment and maintenance of this orchestra is the city's crowning achievement.

PROGRAM WAS AMBITIOUS.

The program at yesterday's concert was ambitious indeed for so young an organization.

We were offered the Tchaikowsky E minor symphony, the Prelude and Love Death from "Tristan and Isolde," Weber's Oberon Overture and a Mozart Concerto.

I heard the entire program with the exception of the Wagner excerpt and I may say that if Gabrilowitsch's arms and hands were tired at the close of the concert, so were those of the public, for their enthusiasm was continuously demonstrated from beginning to end.

GIVES NEWER MEANING.

What I have said before of this remarkable Russian, I can only repeat in other words and not less warm. He gives everything he touches a newer meaning, a fuller, richer life.

The Tchaikowsky was conceived along epic lines; it was grandiose, pulsating with emotion, yet dominated by the intellectual grasp which is the background of strength characterizing his conducting.

Gabrilowitsch's orchestra is a reflection of his own soul and emotionality, so hearing it is like hearing his own thoughts.

EXPRESSIVENESS FASCINATES.

For that reason, if for no other, one does not question the technical foundation of the body as a whole, one is so fascinated, so subjugated by its expressiveness.

No less interesting was Gabrilowitsch, the piano-virtuoso, giving us an exquisite reading of the Mozart Concerto in D minor, impregnated with the suavity of tone, limpidity of technical accomplishment, and profound classical beauty it demands.

With this man at its head the Detroiters cannot fail to become one of the authoritative orchestras of this country.

Season of 1920-1921 Now Booking

For Terms and Dates Address

HARRY CYPHERS, MANAGER, ORCHESTRA HALL

DETROIT, MICH.

MUSICAL COURIER

Weekly Review of the World's Music

Published every Thursday by the
MUSICAL COURIER COMPANY, INC.
 ERNEST F. SILBERT, President
 WILLIAM GRIPPERT, Vice-President
 ALVIN L. SCHMOBER, Sec. and Treas.
 437 Fifth Avenue, S. E. Corner 39th Street, New York
 Telephone to all Departments: 4999, 4992, 4994, Murray Hill
 Cable address: Pajular, New York

Member of Merchants' Association of New York, The Fifth Avenue Association of New York, Music Industries Chamber of Commerce, The New York Rotary Club.

LEONARD LEBLOND, Editor-in-Chief
 H. O. GREGG, Associate Editor
 WILLIAM GRIPPERT, Associate Editor
 CLARENCE LUCAS, Associate Editor
 RENE DEVRIES, General Representative
 J. ALBERT BIKER, General Representative
 ALVIN L. SCHMOBER, General Manager

OFFICES
 CHICAGO HEADQUARTERS—JEROME COX, 619 to 625 Orchestra Building, Chicago. Telephone, Harrison 9110.
 BOSTON AND NEW ENGLAND—JACK COLES, 31 Symphony Chambers, 246 Huntington Ave., Boston. Telephone, Black Bay 3934.
 EUROPEAN REPRESENTATIVE—ARTHUR M. ARNELL, Present address: New York office, Oscar Hoerschinger, Room 346, 101 Leadenhall Street, London, E.C. Telephone 2246 Avenue. Cable address Musierier, London.
 For the names and addresses of other offices, correspondents and representatives apply at the main office.

SUBSCRIPTIONS: Domestic, Five Dollars; Canadian, Six Dollars. Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States and in the leading music houses, hotels and bistros in Europe.

Copy for advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday previous to the date of publication.

Entered as Second Class Matter, January 8, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.

THE MUSICAL COURIER EXTRA
 Published every Saturday by Musical Courier Company
 Devoted to the interests of the Piano Trade.

NEW YORK THURSDAY, MARCH 4, 1920 No. 2082

Pity the poor music publisher. The late Arthur Boosey, head of the London firm of Boosey & Co., left an estate of \$573,090.

The redoubtable and somewhat malodorous Otto Goritz sailed for Europe last week. Auf niemehr-sehen, Otto. (Translation: Don't hurry back, Otto).

Goodbye, Chicago Opera, and be sure to come again next year. You always add to New York's winter of musical content and we can no longer do without you. We learn that you took in \$250,000 here this season and we are delighted. More power to you in 1920-21 and more pelf as well.

Notwithstanding earlier reports that there would be no attempt to revive the Bayreuth Festival this year, latest advices are to the effect that the Bavarian government has taken up the matter officially and appointed a commission to see if it is feasible to prepare for a Wagner Festival in the summer.

The strict seclusion in which Mme. Campanini has held herself since the death of her husband did not prevent her from hearing the concert given in Chicago recently by her famous sister, Luisa Tetrazzini. The prima donna had the happy idea of installing a dictaphone on the stage of the auditorium with connections to her sister's room in another part of the hotel, so that Mme. Campanini was able to hear her without any breach of her privacy. Music lovers will not forget that Eva Tetrazzini-Campanini was, during her operatic career, as famous as her sister now is. No less an authority than Giulio Gatti-Casazza once told us that Mme. Campanini was the finest dramatic soprano he had ever heard.

Of all the tales of distress which are reaching this side of the ocean from Germany and Austria, perhaps those relating to the agonies being suffered by the children of those countries are the most unbearable to American ears. There is no exaggeration in the reports which have come out of the stricken lands, and the gruesome details of the situation are almost too terrible to relate. The number of children who have perished and are perishing of hunger will reach the 1,000,000 mark before long unless speedy relief is sent to them. There are several committees at work in New York collecting funds for this worthy purpose, but none is more active than that of which Mrs. Fritz Kreisler is chairman. The fund is called the Vienna Children's Milk Relief, and is in close co-operation with the American Relief Administration (Euro-

pean Children's Fund), of which Herbert Hoover is the chairman. There must be many hundreds of musicians in this country who, despite the late war hysteria, hold Vienna in grateful remembrance, and it should be not only a matter of sentiment, but also of plain charity for them to contribute for the relief of the starving little ones. The MUSICAL COURIER heartily endorses this charity, and suggests that those interested should send their contributions to Mrs. Fritz Kreisler, at 150 Nassau street, Room 2104, New York City.

From Arthur Judson, the Philadelphia manager, comes this interesting communication: "I have noticed on the editorial page of your issue of February 5 the article about Debussy's fantasy for piano and orchestra, and the question as to what pianist will be the first to play it in America. Allow me to call your attention to the fact that this has been scheduled for performance by Alfred Cortot and the Boston Symphony Orchestra for April 16 and 17. This performance was arranged for some months ago."

From all one hears the 1920-21 season is going to be a big one musically at Havana. For some mysterious reason, many Americans will be there next winter with plenty of money to spend, and for another reason no less mysterious nearly all the foreign artists like to give concerts and sing in opera wherever there are many Americans with plenty of money to spend. (Not that American artists are unwilling to earn American money; oh, no). The Havana music life will receive a big impetus this spring through the presence there of the Bracale Opera, which has engaged Caruso, among others, but the really important tonal season will not eventuate in the Cuban capital until next year.

The Chicago Musical College promises again this year to live up to the high standard it has set for itself in the matter of its summer master classes, June 28 to August 7, the faculty including names of national prominence in the pedagogic world, such as Delia Valeri, Oscar Saenger, Percy Grainger, Florence Hinkle, Herbert Witherspoon, Clarence Eddy and Leon Sametini. Mme. Valeri and Messrs. Witherspoon, Saenger, Grainger, Sametini and Eddy, will each give one free scholarship of two private lessons weekly to the student who proves himself or herself best fitted after an open competitive examination. With such an attractive program it is no wonder that the big Chicago institution finds itself fully as busy in what is ordinarily the musical "slack season" as in winter.

John McCormack has added still another to his long list of concerts given for the benefit of various patriotic organizations—the John McCormack Testimonial Concert last Sunday evening, February 29, at the New York Hippodrome for the American Legion of New York County. According to a prominent daily of this city, the tenor already has raised \$540,000 for various war service organizations, a truly remarkable showing. America might well feel a sense of pride in the acquirement of John McCormack as one of its citizens, for he has demonstrated beyond all peradventure that his loyalty to the U. S. A. is one hundred per cent. perfect. And that Americans recognize and appreciate that fact is evidenced by the warm reception which is accorded to him wherever he appears throughout the country.

The management of the Chicago Opera Association was greatly relieved when producing opera at the Lexington Theater in New York City not to be disturbed in the giving of performances in which children had to appear. Although children are as well protected legally in New York State as they are in Illinois, there is greater leniency shown here toward them, inasmuch as they can earn money whenever their parents so choose. With a special permit, managers can have children appear on the stage in the State of New York, and all the children's aid society has to do is to see that the permit has been duly issued, that the children are appearing with the consent of their parents, and that the production in which they are engaged is not immoral and does not have a tendency toward making them less docile or studious. In the State of Illinois the law is such that children are forbidden to appear at all on the stage. Would it not be a good plan to enact in Illinois a law such as exists in New York, or to appoint a commission that would gauge the moral merits of

a performance and then grant or refuse a permit to have children appear? The Juvenile Courts should have jurisdiction in such a case, and be permitted to act affirmatively or negatively, and should not be interfered with by busybody women desirous of gaining publicity.

It is interesting to note that in connection with the festival to be held at Lindsburg, Kans., during Holy Week, prizes will be offered in all Kansas musical contest for amateurs, which is open only to Kansans, Bethany College students and residents of Lindsburg being excluded. Full particulars concerning this unique contest will be found on another page of this issue.

Jacques Thibaud told a Montreal interviewer that he "has always refused to accommodate himself to the public taste and would rather go behind the counter and sell any kind of merchandise than abase himself to musical acrobatics." Des paroles fortes, cher Jacques! But as long as you stick to your pleasant standard of high artistic achievement, there is little chance of your being obliged to seek employment in a department store.

When Titta Ruffo appeared here recently in the revival of "Hamlet," at the Lexington Opera House, he was tendered an ovation, and after his singing of the drinking song, actually "stopped the show," and the audience refused to allow the performance to proceed until he had repeated the number. Taking this into consideration, it was not at all amiss for the Christian Science Monitor, of February 17, to print the following lines about him: "Titta Ruffo, who, in South America and in Italy is almost as sure a drawing card as Caruso, has the same quality. He has also histrionic power of a high order, as all must know who have seen him in 'Rigoletto.' And he has finish. He sings tastefully, and with eloquence, though now and then, to please his audience, he does linger far too long on some top note."

Dr. E. M. Hiner, the well known Kansas City teacher, writes: "Under separate cover I am sending a copy of MUSICAL COURIER which has pretty well been the rounds of my pupils. Each pupil is required to read it and report on at least one article. Reading the MUSICAL COURIER develops musicianship." It does, and the MUSICAL COURIER appreciates the advantage to itself of such intelligent co-operation as that of Dr. Hiner and other prominent teachers, who pursue similar methods. The copy he returns to us looks indeed well-thumbed and the cover bears the record of sixteen readers. In a number of schools, the weekly issues of the MUSICAL COURIER are used as textbooks in courses on contemporary music. We shall be obliged at any time for suggestions from teachers as to new ways in which the paper can be made of service to them.

Almost everyone familiar with musical life in England knows the name of John Brinsmead & Sons, Ltd., piano manufacturers. That famous firm announced its dissolution recently and the news came as a great surprise, for the house was founded in the reign of William IV., and has made pianos since then for all the sovereigns of England and for almost every royal family in Europe. The closing down occurred very suddenly, on February 11, with only a week's previous notice to the employees, the reasons given for the move indicating that it was not in the nature of an ordinary business failure. It simply was a case of the cost of production exceeding the returns. "You are aware," said a circular letter from the management to the employees, "of the low figure to which the output of the factory has fallen. For each piano despatched per week there are now twenty-six employees against twelve in 1918, and six immediately before the war. The factory wages alone per piano exceed the selling price." In 1914 Brinsmead baby grands were sold at \$420 to the public and now the price is \$1,100, with a loss even on the increased figure. The works held meetings of protest and finally it was arranged between them and the board of directors to reopen the factories for a probationary period, the workers agreeing to put forth their best efforts to increase production and keep down expenses. It is to be hoped that the permanent passing of the ancient and popular Brinsmead piano will be averted, for its going would cause many sentimental pangs, especially in Great Britain.

VARIATIONS

By the Editor-in-Chief

Driving to the Right

Peace treaties, strikes, the high cost of living, and the more or less merry war of politics have engaged the attention of our public to such an extent recently that some of the important musical problems are suffering shameful neglect in consequence. One of them is the question of symphony orchestras, the maintenance of those already established and the founding of those in contemplation and under discussion. Symphony orchestras mean raising of money and money is being needed for so many utilitarian purposes at present that public and private funds are hard to get at for such a seemingly idealistic movement as the upbuilding of the symphonic life of this country.

However, thoughtful observers tell us that never was the best kind of music needed more urgently by all classes of our citizenry than now. Music is needed as consolation, as stimulation, almost as salvation. The world's discontent has reached an acute stage, in spite of the patronizing assurances of professional optimists. Almost everything has been tried by the various governments, including that at Washington, to offset the aggressiveness of workers and to supply some mental or other panacea as an antidote to the evil effects of prohibition. It was thought at first that community singing might help to create a softer state of feeling among the masses, but it was found that also the middle class now believes itself to belong to the downtrodden strata and the middle class is not naive enough to be beguiled into contentment by any such childish pastime as community singing. It has been proved that most persons, unless they have been taught to play or sing early in life, would rather listen to music than to perform it. The great vogue of the automatic instruments, with the propaganda attendant on their marketing, proves that point conclusively.

Music, music, music is the remedy for a great part of the world's present ailment, and nowhere is music needed more than among the working ranks. Every factory, large and small, ought to supply music to its employees. Soloists, choruses, orchestras and chamber music bodies should give concerts at the factories and wherever else labor operates. Were we the owner of a plant like U. S. Steel or Endicott-Johns, we would engage a symphony orchestra or band, John McCormack, or Frieda Hempel, Harold Bauer or Godowsky, Thibaud or Elman, in fact, all the fine musical associations and performers to give semi-weekly concerts at our plant, the while we should stop every wheel and put down the financial loss on our books under a special head labelled "Corps d'esprit." It would be a cheap investment with tremendous returns, ethical and practical.

More Orchestras Needed

We need a symphony orchestra in every city large enough to afford one. More symphony orchestras also would help to solve our American opera problem for sooner or later the cities that have permanent symphony orchestras will make them combine concert and operatic work, as is done in Europe with the best possible artistic results. Symphony orchestras are expensive, of course, but their cost is not prohibitive, if financial aspect of the question be approached in a businesslike manner. A letter just received and attached herewith, discusses some of the financial phases in a very luminous way:

To the Editor of the Musical Courier:

In the opinion of the writer there is no single thing that can now be done to further the musical interests of the country that is of one-half the importance of organizing and properly maintaining symphony orchestras in all cities large enough to finance them, and the encouraging and stabilizing of those orchestras in the cities of medium size where orchestras have recently been organized.

Orchestras, in dozens of the smaller cities in the last generation, have come—which is fine, and most of them have gone—which is worse, far worse than never to have come at all. The demise, in most cases would have been entirely averted had the situation been handled by a properly organized movement.

Most of these smaller orchestras are organized by a few enthusiastic musicians—who are usually very poor organizers and almost always exceedingly poor business men. This puts the proposition on the wrong foot at the start.

Within the last year or two many such orchestras have started. If memory can be relied upon these include New Orleans, Tacoma, Sacramento, Salt Lake, Atlantic City, Washington, Spokane, Houston, State of Virginia, Fresno,

Indianapolis, Easton, Denver, Topeka, Louisville, San Jose, Victoria, and many others. Many of these orchestras have already gone by the board. Pityable isn't it?

Do we realize the tremendous import of all this? Do we further realize the great responsibility that is put up to those who could have been of aid?

Why does not some national organization take up this definite piece of work? For Heaven's sake I don't suggest another organization, but only the aid of one of the many big organizations that are now on the job.

What is the best method of attack?

First of all find a good conductor. Without this all is lost. Second, taking one community at a time, plan carefully and proceed to carry out a publicity campaign covering several months. This is where the national organization comes in. Very little of the material for such a campaign could be prepared locally. It would have to be planned from a correct advertising standpoint by the best writers of the kind in the country who would know better than any local party possibly could know the thing to say and the time to say it.

Third, completely organize the musicians and music lovers of the community for systematic and efficient action.

Fourth, as a climax stage an "Orchestra Week" which will include meetings of musicians, music lovers, business and professional men, chambers of commerce and similar bodies, hold mass meetings addressed by many speakers of national repute with a few local men sandwiched in. And by all means have one or more concerts by visiting orchestras of national reputation. During this week put on the drive for money.

Easy, isn't it? Yes it is easy. In fact, as easy to organize a symphony orchestra in a city of 150,000 or 200,000 inhabitants as it is to successfully carry through a Liberty Bond drive. Provided only that the same system, thought, energy and enthusiasm are put into it.

Usually there are not enough big men in a community who are willing to devote the time to such a program. This would have to be done by organizers from the outside, just the same as chambers of commerce and other civic bodies have to call in the help of some such corporation as the American City Bureau before a successful reorganization can be put over.

Why?

Because the American City Bureau knows how!

The same results would accrue if the organization of orchestras were turned over to a body of experts.

On the Pacific Coast alone (with which territory the writer is most familiar) every one of the following cities should either be strengthened or newly organized:

Vancouver, Spokane, Tacoma, Portland, Reno, Salt Lake, Sacramento, Stockton, Fresno, San Jose and San Diego. There's a big job for some one.

EARL TOWNER.

261 Calaveras Ave., Fresno, California.

Mr. Towner's suggestions are up to date and entirely practical, as Philadelphia demonstrated recently and Chicago many years ago when those orchestras carried out successful \$1,000,000 drives for a permanent fund. Who shall be next? Omaha? Kansas City? Or redivivus Buffalo, or Pittsburgh?

Aphrodisiacal Opera

For the love of art in general and of operatic art in particular, a huge throng packed the Lexington Theater last Friday evening, February 27, in order to "assist," as the French say, at the American premiere of Camille Erlanger's "Aphrodite," with the following cast:

Chrysis.....	Mary Garden
Demetrios.....	Edward Johnson
Bacchis.....	Cyrena Van Gordon
Myrto.....	Evelyn Herbert
Rhodia.....	Irene Pavloska
Chimairis.....	Maria Claessens
Timon.....	Edmond Warnery
Philodeme.....	Jose Mojica
Gallides.....	Constantin Nicolay
The Jailer.....	Edouard Coteuil
Seso.....	Edna Darch
Mousarion.....	Philine Falco
Philotis.....	Dorothy Follis
Corinna.....	Gertrude Kretlow
Selene.....	Rose Salvina
Heliopoe.....	Yolande Preszburg
Hermione.....	Sadie Vanderbosch
Crobyle.....	Olive Maine
Diomedes.....	Sadelle Kaplan
Joessa.....	Leontine Karlton
Theano.....	Ysobel Arnold
Conductor.....	Louis Hasselmann
Incidental Dances by	Andreas Pavley and Serge Oukrainsky. Assisted by
	Miles, Ludmila, Ledowa, Nemeroff, Shermont, Y. Arnold, Grenelle and the Corps de Ballet.

The production must have "assisted" the Chicago Opera very much, as \$10 was charged for the parquet seats and the other prices were in proportion. It is somewhat difficult to figure out the reason for the increase. The cast did not scintillate with so-called "stars." Of course, there was Mary Garden, but then, Mary Garden made other appearances here this season and her art achieved

only \$6 per parquet seat. The \$10 rate could not apply to the fact that she was to be seen in a role she had not given here previously, as her Fiora in "L'Amore dei Tre Re" also was a debut for her in this city. Lastly, "Aphrodite" being in itself a novelty to New York had no right to charge \$10, as "Rip Van Winkle," "L'Heure Espagnole," and the old but unfamiliar "Norma" came under the \$6 rate.

However, "Aphrodite" seems to have re-risen from the sea of late, in story, song, and play, and the economics of theatrical and operatic management suggest that when public curiosity (or pruriency) has been aroused a certain demand exists which must be charged for in huge chunks of the nation's coin. The case of "Salome" was a precedent, and as that charming young person was only a private lady, no doubt the expert Aphrodite had the same right to charge high for her artistic services. Salome demanded the head of the prophet but Aphrodite asked only trinkets. On the whole, Salome was the more wicked, and thereby supported the claim often put forth by courtesans that they are not as bad as the ladies of society for at least the latter do not need the money.

"Aphrodite" has been running here as a play and everyone was disappointed because it turned out to be a good drama with very little of the pornographic appeal. No one was disappointed in Erlanger's operatic "Aphrodite" for it proved to be a piece in which the music is negligible and every possible stress is laid on the Aphrodisiacal character of the plot. Open whisperings had antedated the premiere to the effect that it was given on the night before the Chicago Opera's departure because police interference was to be feared and the company wished to be in a position to beat a strategic retreat and escape any possible bad effect on the rest of its performances. Be that as it may, police officials were reported to be at the rear of the stage last Friday evening and those in the audience who knew of the presence of the law got a corresponding thrill and considered their \$10 well spent.

Musically, "Aphrodite" can be dismissed in a few words. It has the most commonplace, uninteresting, uninspired and boresome score ever heard in New York. The composer knows the technic of writing for orchestra but has nothing to say.

Mary Garden posed and postured gracefully and glided and gyrated with all the amatory variations. Her costumes were revealing enough to please even the most exacting art lover. Edward Johnson sang the role of Demetrios with a fervor and finish worthy of a better cause.

The ballet was the thing. It outdid anything ever seen here before in the way of bacchanalian stage revel. Every variety of pantomimic amateness was in evidence. One couple after chasing each other sportively about the stage, pranced into a little enclosure made of very transparent chiffon and then such proceedings were had as convinced the spectators that so far as theatrical license permitted, the gentleman in the case succeeded in the object of his pursuit.

It was a highly edifying and instructive evening, and we say to the Chicago Opera, as K. C. B. would say in his famous daily feuilleton "We thank you."

Variationettes

In the Detroit News (February 22) its musical critic, Leonard Lanson Cline, writes: "It occurs to me that some day a talented writer may make a play out of 'The Scarlet Letter' and may thereby so move an American composer that their joint effort may be acclaimed at last as the great national opera." We seem to remember that Richard Mansfield gave a play production of "The Scarlet Letter," and we are quite certain that Walter Damrosch wrote an opera on the same subject and that it had its premiere at the Academy of Music, conducted by the composer and sung by a company of which he was the impresario. Johanna Gadske sang the leading soprano role. We have no recollection of the music beyond the fact that it was well made and had a decided Wagnerian tinge.

That rare personage, John Philip Sousa, who composes as well as he conducts, conducts as well as he writes novels, writes novels as well as he tells stories, tells stories as well as he shoofs, shoots as well as he rides, rides as well as he serves his country, serves his country as well—but the list of his accomplishments is sheer endless and includes also the penning of poetry. His latest rhymed

rhapsody appeared in *Life* and was written by Sousa down on the Santee where he had been popping at—and hitting—ducks, snipe, quail, wild turkeys, and other appetizing fowl. He writes us: "There is a legend among the colored folks that whenever the rice in the marsh lands gives forth a great crop, the spirit of the Santee croons to the moon in joy. This little poem of mine is on that subject." The little poem follows:

THE VOICE OF THE RICE.

The Spirit of the Santee is crooning to the moon,
The ripened rice-fields beckon to the silvery sandy dune;
All the ripples of the river,
Of the marsh-lined, sparkling river,
Are awake and in a quiver,
As on every breeze you hear
Of the promise of the year—
Mother Earth from out the river
Is a generous, loving giver;
And the yellow grain grows white,
And the harvest moon grows bright,
And Love and Life are once again in tune,
For the Spirit of the Santee is crooning to the moon.

Frank W. Healy favors us with another kind of literature and of a sort undeniably striking. Every craft has its own terminology and the bill-posting profession is no exception to the rule. A bill poster who has been working for Mr. Healy not long ago sent him the attached communication, which is understood perfectly in bill-posting circles and refers to advance "3-sheet billing."

Frank:

I have Galli-Curci in a panel at the Exposition Auditorium and will let her live another week. Monday I kill Heifetz at Post and Powell and will cover him with Ysaye-Elman.

The 15 Galli-Curci's will be dead in Oakland the 21st.
DUTCH.

Josef Lhevinne, the pianist, is interested in astronomy and the extent of his knowledge astonished Prof. Philip Fox the other day at Dearborn University, who said that the only other musician he ever had discovered with astronomical learnings was Saint-Saëns. Professor Fox declared that logically musicians ought to know more about the apses of planets and their perihelions, for "the starry science deals with heavenly motions while the tonal art devotes itself to heavenly emotions."

An interesting book is Joseph Pennell's new work on etchers and etching, in which he praises Whistler to the skies and sends professional critics to perdition. He alludes to them as "a worthless tribe for whom I, with others, see no necessity."

Gatti-Casazza should sue the English composer, York Bowen, for title infringement as he has written an intermezzo called "Zazra;" and Lada, the dancer, should take out injunction proceedings against the Russian trio which is appearing in London under the name of "Lahda."

G. M. W. reports the following which he overheard at the Philadelphia Musical Art Club:

"Hello, Rudolph, did you hear about Ed?"

"Ed who?"

"Why the one and only Ed—Ed Evans, B. B., same meaning bass baritone. It seems that the news is a little stale now, the 'flu' acting as a pretty good tidbit censor in my case during the past few weeks. However, since you also seem to have missed the big wireless I'll rock the boat by blowing the knowledge. Ed's done gone shot his bolt, put one over, taken the final plunge. In brief, Ed committed matrimony. Sure, married a charming girl. Yeaboi! Former pupil of his and the daughter of a minister. Ceremony performed in the church where Ed sings—low lights, soft music, wedding bells and all that sort of thing. Great life, Rudolph, eh old chap? Hey Mike, mix up another brace of one-half of one per cent. H₂O's. Here's to Ed."

Also from Philadelphia is the attached, which was handed to Maurits Leeftson there. It represents the prospective program "suggested to him as the one for a concert to be given by him shortly at Witherspoon Hall, in aid of the Osteopathic Hospital:

Piano. "Roll Them Bones".....Dr. A. T. Still
Violin. Fandango "Spanish Flu" (with castinet obligato)
.....Dr. J. W. Galbraith
Vocal. "Stretching the Neck of Sweet Mary"
.....Dr. Raymond Burk
Harp. "The Legions of Lesions You've Got" (in three parts)
.....Dr. S. P. Ross
Bass Drum. "Bumping the Bumps on the Old Spinal Column"
.....Dr. J. C. Snyder
Flute. "The Complaint of a Misplaced Rib"
.....Dr. J. A. Bailey
Chorus Finale. "Treat 'Em Rough".....Dr. C. Paul Snyder

The old ditty, "Sing a song of sixpence," now should be changed to "Sing a song of two shillings

and a half." And as for the "pocket full of rye"—not if the Federal officers know it.

Furthermore, the high cost of living inspires the comic page poet of the Sunday American to write:

I long to go to opera
My soul for music begs.
But I take the price
And buy a nice
Fresh half-dozen eggs.

Great Britain and great tenors are equally concerned about losing command of the high C's.

Did the hardy winter freeze all the orange crop? What became of Serge Prokofieff's opera about the three oranges, announced for production this season by the Chicago Opera?

We are in receipt of a letter, postmarked Madrid, Spain, from David Kanner, the executive at Schirmer's music shop, who can tell you how many opuses Czerny wrote, on what day and at what hour and minute Beethoven finished his "Eroica" symphony, and why Wagner's beard grew out of his collar instead of into it. David's epistle will be clear to those who have eaten of the tree of musical-political knowledge:

Madrid Palace Hotel, February 19, 1920.

Dear Editor:

Were you ever in Hamilton, Ohio?
I have spent four weeks traveling through Spain and Portugal, and have studied the musical conditions of both countries. Consequently I cannot help wondering why some people have themselves written up as having been received with open arms and feted, and other things, by the musical world of Bilbao, Madrid and Barcelona, and why some musical papers actually devote a column or more to it.

Were you ever in Hamilton, Ohio?

Kind regards and best wishes.

Cordially yours,

D. KANNER.

Reminding us that Columbia University intends to start a school for press agents. The class pin will be in the form of a lyre.

If all the American composers struck for higher pay would the government force them to go back to work?

Paris now is taxing pianos, but whether as luxuries or nuisances, the cables do not state.

More space was given by our dailies to the fact that Caruso had presented his wife with a diamond necklace than to the reports of Lester Donahue's excellent piano recital at Aeolian Hall last Saturday afternoon. Being American journalism as practised in the dailies. As the price of the necklace was mentioned in the various articles, one must set down the reporters to be phenomenal guessers.

And therefore one might quote what Baird Leonard wrote in the Morning Telegraph of February 29:

Gosh! but these silly glorifications of stage personalities make me tired!

Who the duce cares about what a singer or actor does off the stage?

I don't—

Let 'em sing and act while they are before the public. That's what we pay our good money for, and if they fail

CURIOSITY

The MUSICAL COURIER received a communication recently upon a paper bearing this very flamboyant heading, "FIRST SOLO SINGING CONTEST IN AMERICA," all across the top, and a sub-head reading: "A Prize Contest of \$2000 to be given by the National Institution for the promotion of Unknown Artists in America."

We hereby request the two gentlemen whose names are on the paper as "business executives" to favor us with some detailed information in regard to this "national institution," and, particularly, as to where the \$2000 is coming from. Until such information is forthcoming, we remain in the traditional attitude of the gentleman from Missouri—and it might be well for others who receive the literature to be as curious about this new "national institution" as we are.

to deliver the goods the less we hear about their private affairs the better for all concerned.

Why should not one be the best critic of one's self? An individual signing himself "H. E. K.," writes a "Parsifal" review in the Tribune, of last Saturday's repetition, under the heading of "'Parsifal' in English Gains Fresh Charm." After long and patient investigation we discover that "H. E. K." is the man who did the English translation in question.

Suggestion for the Chicago Opera: A woman named Mlle. d'Herlys appeared in a revue at Paris the other day, "clad only in a few strings of pearls wound about her neck and little else," so the cables say. Could not an opera be written for her, say "Eve," or "Galatea," or "Leda?"

LEONARD LIEBLING.

BERLIOZ'S "LES TROYENS"

The Theatre des Arts of Rouen, France, has covered itself with honor, if not with glory, by being the first to produce complete in its native country that practically unknown opera of Berlioz's, "Les Troyens." "Complete" is hardly the word, however, for an hour and a half was cut from the work, though it was the first attempt made in France to present both parts of the opera in one performance. These parts are called "La Prise de Troie" and "Les Troyens a Carthage." With the cuts made at Rouen, the playing time was just four hours; in full, the opera occupies at least five and one-half hours. Felix Mottl, a great Berlioz admirer, used to give the work at Karlsruhe and at Munich, one part on each of two successive evenings. Julien Tiersot went especially to Rouen for the Paris Le Menestrel, and reports that though the resources of the theater were hardly equal to the demands of Berlioz, the attempt was a most laudable one and much more satisfactory than seeing no performance of "Les Troyens." There has been talk for some time past of doing the opera at the Opéra, Paris, but the capital has again been beaten by the provinces, as is the case (another writer in the same journal points out) of such famous works as "Samson et Dalila," first given by Liszt at Weimar; "Sigurd" and "Salamambo," at Brussels; "Werther," at Vienna; "Penelope," at Monte Carlo; and "Les Maitres Chanteurs," at Lyon.

The Boston Symphony Orchestra came very near running upon the rocks at the time of the retirement of the late Major Higginson. If it had not been for the untiring efforts of a few public spirited citizens in enlisting the aid of other citizens, there would be no Boston Symphony today and no management to be harried by the players with requests for higher salaries; not that, without investigation, we wish to imply that such demands are unjust, but we have an idea that the better players of the organization are already paid higher than the union scale, and it would seem only just that the others should receive at least the union rate, even if the orchestra remain a "free shop," as it always has been. H. T. P. in a recent Boston Transcript article points out that, with no way of increasing the revenue, persistence by the men in wage demands and unionizing can only result in the killing of the goose that lays the more or less golden eggs and the present disbandment of the orchestra. The MUSICAL COURIER's Boston correspondent modestly asks if it is impossible to obtain additional revenue, saying that the price of tickets remains at the 1914 level, when tickets for all other forms of entertainment have decidedly risen. That would seem one way to help—though whether Boston and other cities would pay increased prices to hear the orchestra as it is today with its present leader remains to be seen. But in any case the disbandment of an organization which for so many years was America's premier orchestra would indeed be a pity.

What a round-about way of getting "news," when one has to read in Le Menestrel of Paris that the New York Staats-Zeitung stated that Richard Strauss' new opera, "The Woman Without a Shadow," is to be given at the Metropolitan next season. If the Staats-Zeitung did say so (we do not read it) it was—well, mistaken, for the Metropolitan has no idea of giving anything of R. S.'s next season, either in English, Esperanto, Esquimaux, or any other language. Perhaps the wish was father, as it frequently is.

Carpenter's "The Birthday of The Infanta" Calls for No Apologies As Presented by Chicago Opera

Most Satisfactory Work the Visiting Company Has Offered Here—Final Week Brings Many Delights and Ovations Galore

"THE BIRTHDAY OF THE INFANTA" AND "L'HEURE ESPAGNOLE," MONDAY, FEBRUARY 23 (MATINEE).

Without question the Chicago Opera Association scored no record of higher artistic achievement during this year's season at the Lexington Theater than on the afternoon of February 23, when, at a special Washington's Birthday matinee for the benefit of the Society for the Prevention and Relief of Tuberculosis, it presented for the first time in New York John Alden Carpenter's ballet, "The Birthday of the Infanta," followed by a repetition of Maurice Ravel's exquisite—if naughty—musical joke, "L'Heure Espagnole."

The Carpenter ballet is the most satisfying piece of work for the stage yet produced by any American composer. No apologies are required for it on the basis of its Americanism. He has met the Russians on their own ground and turned out a work fully equal to any of the imported ones yet presented in this country. One awaits with impatience his first opera. The story is adapted from Oscar Wilde's short tale of the same name and the simple plot is concerned with Pedro, the humpback, who dances for the Infanta at her birthday celebration. She throws him her scarf as a reward for the entertainment which he furnishes and he, inflamed with an impossible love, follows her into the palace when the birthday sports are over. There he is confronted with his own hideous image in two huge mirrors and, realizing the utter fruitlessness of his longings, dies of a broken heart after a frenzied dance. To this simple plot there are added the details of dances in which the Infanta and her girl friends participate, the arrival of marvelous birthday gifts, including a huge cake, a mock bull fight—one of the most delightful episodes—a quaint juggling performance and some tight rope walking, with neither juggling apparatus nor rope, and a serious second scene in which the Infanta is decidedly disturbed at finding the body of the unfortunate Pedro lying in the doorway of her place.

For this story, arranged by himself from the Wilde tale, Mr. Carpenter has provided a score which from the standpoint of orchestral mastery is a marvel. Nobody scoring for orchestra today is surer of his effects than the Chicago composer. The music naturally follows the incidents of the tale and to a large extent is in dance rhythms, so varied and developed that they never become monotonous. The orchestral coloring is laid on with the generosity of a Ziem and the calculating taste of a Whistler. It would be idle to say that the music is highly original. More often than any other is there the thought of Stravinsky, Debussy intrudes occasionally and there are orchestral colors from the later Strauss palate. But of one who might be most often expected—Rimsky-Korsakoff—there is scarcely a suggestion; and besides, with so many illustrious predecessors in the ballet field, the composer who today could produce a score without echoes would indeed be the wonder of the age. But there is enough of Carpenter to leaven the whole mass and it is unmistakably his hand that kneaded it into form. It is the fulfillment of the promise of the "Perambulator" suite.

Credit, however, for the achievement of the pantomime pictures which Carpenter visioned must go to Adolf Bolm. As an example of stage direction, nothing that any Russian ballet has shown in this country has surpassed it and scarcely anything equalled it. In "Le Coq d'Or," at the Metropolitan, Bolm showed what he could do in recreating the work of Michel Fokine, but his original work in "The Birthday of the Infanta" is no whit behind "Le Coq d'Or." As a dancer and pantomimist Mr. Bolm did by far the best work he has shown in New York. His performance can justly be labelled with that much abused word "masterpiece." Physically he was the reincarnation of the familiar Velasquez painting. Next to Bolm, credit must be given Robert Edmond Jones. The two pictures of the courtyard of the palace with the distant mountains and the interior of the palace, with its great paneled door and its monster mirrors and candlesticks, were exquisitely balanced, colored and lighted. And the costumes were a riot of gaudy yet harmonious colors which delighted the eye. They too were by Mr. Jones, who, of course, would not want to conceal his indebtedness to Velasquez for many suggestions.

The execution of the ballet, full of intricate evolutions (there are some sixty solo parts), was of the first order. Each and every one of the hundred or so persons on the stage between curtain rise and fall did his part with that enthusiasm which makes for a real artistic event. Of those named on the program, Ruth Page was a ravishing picture for the eye as the Infanta and moved through her part with an imagination almost equal to Bolm's own. Alexander Oumansky and Caird Leslie, respectively as the tight rope walker and the juggler, did difficult parts with splendid finish, and Edwin Strowbridge as the bull deserves a chapter all to himself.

The score was evidently one that appealed strongly to Louis Hasselmanns and he gave a vivid reading, with the detail all carefully worked out, that brought forth some of the best playing the orchestra has done this season. All in all it was a distinct afternoon of triumph for American art. One is at a loss to understand why the ballet was not included repeatedly in the company's repertory. The audience was wildly enthusiastic and recalled the composer, Bolm, and Jones, with the principal dancers and Hasselmanns, a dozen or more times after the final curtain.

After the ballet came the second performance of another artistic masterpiece, Ravel's "L'Heure Espagnole," with the splendid French section of the company doing splendid work in parts that fitted each artist. Yvonne Gall as the much-wooed wife, Desire Defrere as the unbusinesslike business man of clocks, Edouard Cotreuil and Edmond Warnery as the lovers, and last, though far from least, Alfred Maguenat as the muleteer, ready on the instant for any kind of work, all won many a laugh by

fine work and Hasselmanns showed another bit of fine conducting. One regretted only that so much ingenious skill as Ravel shows in the making of this short operatic gem was devoted to the creation of a work that is bound from its very nature to be but ephemeral.

"HAMLET," MONDAY, FEBRUARY 23.

Thomas's "Hamlet" with Titta Ruffo in the title part was repeated at the Lexington Opera House on Monday evening, February 23, before a large and enthusiastic audience that did not hesitate to express its approval and delight, especially in the work of Ruffo and Florence Macbeth. The famous baritone received a most demonstrative welcome in the title part recently and there was a repetition of it on this occasion. In excellent voice, the singer again disclosed his mastery of vocal art.

Florence Macbeth sang the role of Ophelia with exquisite tonal quality and looked charming. She is indeed a valuable addition to the forces of the organization. Others in the cast included Cyrena Van Gordon, Lazzari, Cotreuil, Trevisan, Oliviero, Mojica and Nicolay. The incidental dances were given by Oukrainsky and Mlle. Ludmila, assisted by the corps de ballet. Charlier conducted.

"THE BARBER OF SEVILLE," TUESDAY, FEBRUARY 24.

Amelita Galli-Curci, as Rosina, again aroused a capacity house to great heights of approval at the Lexington Opera House on Tuesday evening, February 24. She was in excellent form and her grace and spirited acting were a source of added pleasure to the spectators. The famous prima donna was given a royal reception—one that she should remember for some time to come.

Tito Schipa as Almaviva lived up to the reputation he has made for himself, while Galeffi handled the part of Figaro in a manner that gave evidence of his artistry. Gino Marinuzzi conducted.

"LA GIOCONDA," WEDNESDAY, FEBRUARY 25.

For the first time in several years Ponchielli's "La Gioconda" was heard in this city when the Chicago Opera revived it as a vehicle for Rosa Raisa, who sang the title part, supported by Alessandro Dolci as Enzo, Giacomo Rimini as Barnaba, Virgilio Lazzari as Alvise and Cyrena Van Gordon as his wife, Laura. Others entrusted with less important parts were Maria Claessens as the blind mother, Constantin Nicolay as the boatman, Lodovico Oliviero as Isepo, the letter writer, Desire Defrere, a cantore, and Henry Cantor as the pilot.

Interest was naturally centered about the famous soprano, who exhibited considerable skill in her interpretation, both vocally and histrionically. The audience delighted in each beautiful phrase of her singing and she was the recipient of generous applause, which was duly earned, however, at frequent intervals during the evening. She looked very attractive and in a word made an impressive figure.

Dolci invested his lines with that lovely tonal quality that is his, but the high water mark of the evening for him came after the "Cielo e Mar," which was excellently rendered and which called forth salvos of appreciation.

Rimini's skill as an actor of the finest type was, perhaps, displayed to better advantage in the role of Barnaba than any other in which he has been heard here recently. Vocally, he seemed to be in good form and he came in for his share of the honors—a goodly portion. Miss Van Gordon deserves a word for her fine singing and understanding of her part. The ballet headed by Pavley and Oukrainsky in the "Dance of the Hours" aroused great applause. Marinuzzi, who conducted with his usual authority and skill, was also remembered in the audience's applause.

"LA TRAVIATA," THURSDAY, FEBRUARY 26.

Amelita Galli-Curci made her final New York appearance with the Chicago Opera Company in "Traviata" on Thursday evening, February 26. She was in glorious voice and made an even greater impression than she did when she sang the part previously. The audience was at all times in accord with the singer and after her rendition of the "Ah fors e lui" she was the recipient of tumultuous applause.

Galeffi as Germont, Sr., was excellent and came in for a large share of the evening's honors. He sang his lines beautifully and his acting was none the less impressive. Mr. Galeffi made a big success during the same week in the "Barber of Seville" but his portrayal of the role in "Traviata" was equally as worthy.

As for Tito Schipa, who was the Alfred, he was in good voice and his attractive appearance and youth added greatly to his essay. The less important parts were skillfully handled by Falco, Oliviero, Defrere, Trevisan, Nicolay, Corenti, Minerva and Cantor. De Angelis conducted.

"RIGOLETTO," SATURDAY, FEBRUARY 28 (AFTERNOON).

The final matinee of the Chicago season brought "Rigoletto," and the debut of Lydia Lipkowska with the company, with Titto Schipa and Titta Ruffo in the other principal roles. Ruffo was, as usual, dazzlingly impressive in the title role. The audience went delirious after the third act and he and Miss Lipkowska had to repeat the final scene. Schipa, singing splendidly, also came in for ovations after his two famous arias. Miss Lipkowska has lost none of the charm and grace, both as singer and actress, which were hers in former days with the Boston Opera Company. She has a voice of agreeable timbre, which might show itself to still better advantage in lyric than in coloratura roles. The "Caro Nome" was well done and the final high E in the scene which follows, beautifully sung and right in the middle of the pitch, won the house for her and gained a storm of applause. All in all her

(Continued on page 45.)

I SEE THAT—

Moiseiwitsch will spend the summer making his first tour of Australia.

Geraldine Farrar has started a fund for Minnie Hauck, who is partially blind and in great want.

Caruso celebrated his forty-seventh birthday by giving his wife a \$45,000 diamond necklace.

Rosa Raisa will sing Wagnerian operas in English with the Chicago Opera Association next season.

The Southern Club of Birmingham, Ala., gave a ball in honor of Frieda Hempel.

Samuel A. Baldwin gave his 700th organ recital at City College on February 29.

There are many conflicting reports as to Paderewski's plans for the future.

Ysaye has instituted a suit against R. E. Johnston (manager) for \$7,000.

Gladys Axman sings Florence Easton's role in "The Blue Bird" at the Metropolitan on March 11.

William A. C. Zerfi has been empowered to offer six scholarships to talented vocal students.

Louis Eckstein is planning a notable musical season for the summer of 1920 at Ravinia Park.

Eddy Brown and Jacques Grendel have dedicated their new song, "Flower of the Snow," to Rosa Ponselle.

Mme. Valeri will teach voice in Berlin and Vienna during the summer of 1921.

The National Committee on Memorial Buildings is working diligently for the erection of community homes.

Sherlock Holmes is on the "job" again.

In an interesting article Dr. Mansfield explains the difference between the terms "concert" and "recital."

The Paris Opera Comique has offered Edith Mason ten performances a month for four months in 1920-21.

Elias Breeskin has been re-engaged for the Caruso concert tour.

Anis Fuleihan, the Syrian composer-pianist, will spend the summer in Egypt.

Phillip Gordon is announced for a third Aeolian Hall recital on April 18.

Hazel Moore already has been booked for twenty-seven dates for next season.

Ernest Knoch has opened a studio in New York.

Mme. Szumowska is to resume her musical activities in the very near future.

Mr. and Mrs. Theodore S. Bergey will conduct classes at Ravinia, Ill., this summer.

On March 18 Julia Claussen gives her first recital in New York since her return from Sweden.

Frederick Fradkin recently won a sensational success as soloist with the Boston Orchestra.

The Journal of Education has started a school music department.

"Manon," which has not been heard at the Metropolitan for four years, will be revived March 6.

Arthur Boosey, music publisher, at his death left an estate of \$573,000.

Emma Roberts will be soloist with the Cleveland Orchestra at the Oberlin Spring Festival.

Lenora Sparkes' concert engagements will keep her busy until June.

The Zilpha Opera Club recently gave "Cavalleria Rusticana" under the direction of Zilpha Barnes Wood.

The Russian Symphony Orchestra will make a festival tour of four States during April and May.

William J. Guard says the coming festival of the Oratorio Society should be the greatest impetus to good music that this country has seen in decades.

Nellie and Sara Kouns are to become concert stars under Daniel Mayer's direction in the fall.

Clarence Dickinson gave his last historical organ recital at Union Theological Seminary February 24.

Mr. and Mrs. John W. Nichols have been re-engaged for the University of Vermont summer school.

The Russian Isba will tour the United States following its New York engagement.

Frieda Hempel made an airplane flight from Forth Worth to Austin to keep a concert date.

Lenora Sparkes has been booked for ten recitals in the South next November.

Paderewski and his family are expected to arrive in Los Angeles shortly.

U. S. Kerr has been engaged to sing for the California Club at its next concert.

Benjamin Gigli, an Italian tenor, will sing at the Metropolitan during 1920-21.

Irma Seydel is contemplating a tour of Europe next season.

Levitzi has just been engaged for a third appearance this season with the Detroit Orchestra.

May Peterson has recovered from an illness of two months.

John Hand scored another triumph when he appeared recently in a song recital in Oakland, Cal.

Thirty-three different operas and ballets were given during the thirty-eight performances of the Chicago Opera Association in New York.

The New York Symphony Orchestra will sail for France on April 22.

John McCormack was presented with a medal by the American Legion of New York County.

Unionization of the Boston Symphony Orchestra players is now inevitable.

Ruff Ray is touring Maine.

Rosa Raisa is under contract with the Chicago Opera Association for three years more.

Florizel von Reuter, known here as a wonder child, now is startling Switzerland with his violin art.

The Chicago Musical College promises to have a particularly active summer season.

G. N.

NEW YORK CONCERTS

MONDAY, FEBRUARY 23

Russian Isba

Owing to the tremendous success with which Russian Isba met recently at the Belmont Theater, the company moved to the Manhattan Opera House on Washington's Birthday for a limited engagement of two weeks. There was a good sized audience on hand to greet the performers and the response that met the work of those on the stage must have been gratifying. The program was divided into three parts—Scene 1, Before a Church; Scene 2, In the Isba; Scene 3, The Gypsy Camp. The action of the first scene consisted of the singing of lovely sacred selections by Tschai-kowsky, Archangelsky, Gretchaninoff and Lvoff by the chorus of finely trained voices under Serge Borowsky's direction. The second scene was devoted more to solo work, which was contributed by Adya Serbskaya, Serge Borowsky, Claudia Nadina, A. Adelgheim and three exceedingly clever dancers—Nina Sergeyeva, Vania Volkoff and Vera Zimeleva. There were two others who deserve special mention, one of whom was a little girl, who substituted for Mme. Kousnetzova owing to her illness, in "The Bending Bough." She was a bit nervous, but, nevertheless, her singing disclosed a sweet soprano voice, which called forth wild applause from the audience. The other was Leonidoff, who, as the village half-wit, was at times very comical, especially in his dance with Mlle. Sergeyeva. The final scene brought forth additional attractive songs and dances. The Balalaika Orchestra, under the direction of Sumia S. Samuels, furnished effective music both during the scenes and intermissions.

Frederic Warren Ballad Concert

Nevada Van Der Veer, Irene Williams, Reed Miller, Henry Weldon and Cornelius Van Vliet were the soloists who appeared at the second Frederic Warren Ballad concert on Monday afternoon, February 23, in Aeolian Hall.

Mr. Van Vliet opened the program with a sonata by Porpora, which he played delightfully, and for which he was recalled several times. His other numbers were Jeral's "Legende" and "Dance Exotique," as well as "Carnival Scene," by Kaempff. This group of cello solos, which are especially suited to Mr. Van Vliet's style of playing, aroused general enthusiasm.

Mme. Van Der Veer and Mr. Miller sang a duet from "The Jewels of the Madonna," Wolf-Ferrari; Mendelssohn's "Autumn Song" and "The Maybells and the Flowers," their voices blending beautifully.

Mme. Van Der Veer, who was in very fine voice, sang a group of three Cadman songs—"Birds of Flame," "Glo-mourie" and "Fount Bimini"—giving them with that artistic perfection which characterizes her work. She was sincerely applauded and graciously responded with an encore. Mr. Miller sang Lily Strickland's song cycle, "Morning and Sunlight," "Breath of Sandalwood" and "Temple Bells," with which he scored a tremendous success. As an encore he gave a new song by the same composer entitled "My Little Lindy Lou." This effective number is dedicated to Mr. Miller.

Henry Weldon gave as his first number "Jolie Fille De Perth," Bizet, and later sang a group comprising "Passing By," Purcell, "Twankydllo," Old English, and "Old Doctor McGinn," to which he added an encore. Irene Williams was heard in "Depuis le jour," from "Louise," Charpentier; "Inter Nos," MacFadyen, and "Robin's Song," by White, winning appreciative applause. J. Warren Erb accompanied the vocalists sympathetically.

Theo Karle, Tenor

Youth, manly figure, fine voice, all are combined in Theo Karle, the tenor who came from out of the West not so many years ago, jumping into instant popularity, then disappearing in the army for a like number of years. Returning to his chosen calling, he made his re-entrance by giving a song recital at Carnegie Hall on February 23, his appearance on the platform being marked by extraordinary enthusiasm; indeed, it was manifestly an affectionate greeting, for the young man had won many friends in early days. At the outset one marked his ease of singing and poise, three recalls following the opening aria, "Jehovah, Hear!" ((Beethoven) "Stornello" (Cimara) led an appreciative auditor to shout a loud "bravo" from the audience; then came two fine high B's in a Sibella song, effortless singing of a Tirindelli number,

and closing with operatic style and some beautiful high B flats in Meyerbeer's "Paradiso" aria. An encore followed, as was the rule after all his groups. There were tones of beauty and fine phrasing in Campbell-Tipton's four "Sea Lyrics," of which "Crying of the Water" shone pre-eminent. That Mr. Karle can sing with real Italian fervor he proved in the celebrated "Che gelida manina" aria ("La Boheme"), the high C ringing out with clearness and sureness; one felt lack of piano climax, however. The six American composers—La Forge, Stickles (who was at the piano for Karle), Cox, Lohr, Glen and O'Hara—were each represented by an effective song, of which Stickles' "Who Knows" and Lohr's "This Passion," as well as Glen's "Twilight," had to be repeated. The dramatic "There Is No Death," by O'Hara, was the last programmed number, sung with manly conviction, but again was there need of more piano tone. A lively negro encore followed. Certain accompaniments were played with utmost daintiness by Mr. Stickles, such as "Supplication" (La Forge) and "Twilight" (Glen), but he should gauge the piano tone to the size of the hall.

Mabel Garrison, Soprano

It was a rare treat, indeed—the recital which Mabel Garrison gave last Monday afternoon at Carnegie Hall. There are few singers on the concert platform who are able to display so fine a voice in so fine a program as this well known American soprano. There was a very large attendance and the audience showed its keen appreciation on numerous occasions. Her voice, of beautiful quality, fairly thrilled in her superb interpretation of such numbers as Haydn's "Sailor's Song," and the group comprising Wolff's "Fairy Tales," "Brahms' Lighter Far is Now My Slumber," and also Hugo Wolf's "The Gardener," "The Forsaken Maiden," and "The Water Sprite." She also contributed a group of old and modern French songs, and a group of modern English songs, the latter including John Prindle Scott's "To an Old Love," an exquisite composition, and other numbers to the great delight of all present.

All in all it was an exceptional program, and Miss Garrison executed her various selections with the understanding and perfection of the real artist. It is to be regretted that one does not have more opportunity of hearing this splendid artist both in concert and at the Metropolitan Opera House.

George Siemomn was the capable accompanist, the soloist adding one of his own songs "Peace" to her program.

TUESDAY, FEBRUARY 24

Jascha Bron, Violinist

Jascha Bron, violinist, appeared once in New York several years ago as a boy prodigy at a Hammerstein Sunday night concert, and then dropped out of sight until Tuesday evening, February 24, when he gave a recital at Carnegie Hall. In the meantime it was apparent he had studied much, it is said for a time with Eugene Ysaye. There was evidence of that master's broad sweep and strong musical grasp, though perhaps an occasional tendency to a little over-sentimentalism. Of technic he has a goodly portion. The best proof of his decided ability lay in the fact that, although his program was a bit heavy, including a Handel sonata and the third Saint-Saëns concerto, besides numbers by Tschai-kowsky, Hubay, Sarasate and Paganini (Auer), he held the interest of a large audience from start to finish and won enthusiastic plaudits from it.

Grace Northrup, Soprano

Grace Northrup made a charming appearance in a blue and gold gown, and exhibited a brilliant soprano voice, when she gave a recital at Aeolian Hall, February 24. She sang four groups of songs, old and new, including French, Russian and American composers, the program offering much meritorious novelty. This singer has so much in her favor that she should have a large career. The smooth bel canto in Loewe's "Canzonetta," splendid scale work in a song by Legrenzi, and her easy coloratura in a Handel song, all these were notable points of her opening group.

The playful "Guitars and Mandolins," by Groblez, pleased so much it had to be repeated. There was fine self-possession in certain other songs and superior style in modern

works by Walter Morse Rummel, Cyril Scott, Richard Hageman, Charles Huerter and Alexander Rihm. Richard Hageman proved a powerful support at the piano, and a mass of beautiful flowers were handed to the concert artist.

New Symphony Orchestra—

Guiomar Novaes, Soloist

Artur Bodanzky had only two orchestral numbers on the program of his concerts with the New Symphony at Carnegie Hall, Tuesday afternoon and Wednesday evening, February 24 and 25, the prelude to "The Mastersingers" and the Elgar "Enigma" variations. Between these Guiomar Novaes played the Mozart D minor concerto. It is a work particularly suited to the clean-cut, musicianly style of Miss Novaes' piano playing with its wealth of subtle nuances, and she gave a delightful reading of it. The question as to whether or not an entire Mozart concerto is an item for public entertainment now-a-days, must be left to the individual auditor. Twenty odd minutes of a Mozart concerto, even when set forth with the splendid art of Miss Novaes, is about ten more than the patience of the present scribe can stand now-a-days.

The Elgar variations are, without doubt, some of that prodigiously industrious gentleman's best work. Several of them are very pleasant to listen to and they are all made with a conspicuous knowledge of the orchestra, but the theme, itself, is dry and uninteresting, and many of the variations, more clever than beautiful, especially the long drawn out finale in which Sir Edward in comparison with most of his colleagues of equal prominence, as usual takes much longer to say considerably less. As for the playing it was the best that the New Symphony has yet shown. Besides the fine mechanical precision, there was a decided advance in meeting the music half way, more smoothness and better balance in all the choirs.

Philharmonic Society Membership Concert

The Philharmonic Society, Josef Stransky, conductor, offered its second membership concert on Tuesday evening, February 24, at the Hotel Waldorf-Astoria, when Mme. Roshanara was the assisting artist. The audience which was of capacity size, was most enthusiastic over the fine work of this sterling organization.

The program, entitled "An Oriental Evening," included the following orchestral numbers: Goldmark's overture, "Sakuntala"; Glazounoff's "Danse Orientale"; Moszkowski's "Malaguena"; Rubinstein's ballet music, "Feramors"; Saint-Saëns' bacchanale from "Samson et Dalila," and two Caucasian sketches, "In the Mosque" and "Procession of the Sardar," by Ippolitoff-Ivanoff.

Mme. Roshanara's first offering was a delightful Burmese court dance of greeting. This was followed with a Punjabi kite dance and a classic Hindu dance. A Ceylon harvest dance and Hindu nautch given later captivated the audience so thoroughly that the artist was forced to repeat them both.

WEDNESDAY, FEBRUARY 25

Neira Riegger, Soprano

Neira Riegger, a singer who has been concertizing outside of New York, made her first Aeolian Hall appearance on Wednesday afternoon, February 25, before a good sized audience. In many respects Miss Riegger's program was interesting, the group of songs by Sinding, Grieg and Sibelius being especially pleasing. Sinding was represented by his three songs, "Doubting Heart," "Wounded Heart" and "Broken Heart," from the cycle, "Strings of Pearl." The big number of the opening group was the monologue and air from Gluck's "d'Iphigenie en Tauride." The French selections comprised "L'Invitation au Voyage," Duparc; "J'ai Peur d'un Baiser," Szulc; "Le Rouet," Paladilhe, "Celle que je prefere," Fourdrain, and "Les Nuages," Widor. Three Old Irish songs, Cyril Scott's "Pierrot and the Moon-Maiden," and "The Immortal," Jean Davidson, completed the program.

Miss Riegger has a soprano voice of sufficient power and richness, especially in the lower and medium registers. Owing to nervousness, no doubt, she forced a little on her upper notes, but as the program progressed, she was more at ease and sang in a manner that called forth frequent demonstrations of applause. Ellmer Zoller accompanied sympathetically at the piano.

THURSDAY, FEBRUARY 26

The Rubinstein Club—John McCormack, Soloist

One might well expect that the grand ballroom of the Waldorf-Astoria Hotel was filled, when John McCormack

(Continued on page 28.)

WINIFRED LUGRIN FAHEY

DRAMATIC SOPRANO

Impresses New York Critics at Aeolian Hall on February 19

EXCERPTS:

N. Y. Times, February 19, 1920. By Richard Aldrich.

Madame Fahey showed the possession of a voice of more than common capabilities—a voice of excellent natural quality, of richness, of range and of abundant power at both extremes and in the intervening part; a voice offering assuredly large possibilities, and interesting to hear.

N. Y. Sun-Herald. By W. J. Henderson.

A singer who has a voice of such proportions and range as Mme. Fahey's ought to be able to attain a position of value in the musical world.

N. Y. Evening Mail. By Katherine Lane.

Another Pacific coast singer came to New York and gave a deal of pleasure to an audience at Aeolian Hall yesterday afternoon. Madame Winifred Lugrin Fahey proved herself a musician of talent and attainment in a programme of versatile demands.

Mr. Ward-Stephens played organ accompaniments for the oratorio numbers, in which Madame Fahey evinced considerable dramatic temperament. Her voice probably gave the most pleasure in a group of French and Russian songs concluding with Rachmaninoff's "Oh, Thou Billowy Harvest-Field," which was sung with taste and finish.

CONCERT-RECITAL-ORATORIO

Management: J. MACDONALD FAHEY, 132 West 87th Street, New York City

Phone: Schuyler 639



THE CLEVELAND ORCHESTRA

1919—SECOND SEASON—1920 A UNIQUE RECORD



NIKOLAI SOKOLOFF, Conductor

CHICAGO

"Congratulations to Cleveland. The Symphony Orchestra which Cleveland enterprise and spirit has established . . . gave its first concert in Chicago in Orchestra Hall. The concert was highly creditable and merits highest praise, not only for what it was, but for the still bigger promise it contained. . . the orchestra is a remarkably able one and its future certainly looks bright. . . The orchestra played . . . with high degree of technical finish, with fine attention to dynamic shading and emotional expression, and with much tonal beauty and appeal."

W. L. Hubbard—Chicago Tribune, Jan. 23rd, 1920.

"Nikolai Sokoloff brought his orchestra from Cleveland for a concert at Orchestra Hall and immediately made a pronounced success. The playing of the orchestra had the joyousness of youth in it . . . and they are in the hands of one who has the genuine gift of leadership. From last night's concert it would appear that Cleveland and Mr. Sokoloff should congratulate each other. They have established an orchestra; of this there is no doubt. It is most sincerely to be hoped that this visit of the Cleveland Orchestra will be made an annual event."

Karleton Hewitt—Chicago Evening Post, Jan. 23.

"Nikolai Sokoloff's Cleveland Orchestra deserved the hearty welcome it received. Chicago audiences are not slow to appreciate sincerity and achievement . . . and we shall look forward to their visits next year with lively interest."

Herman Dewies in Chicago American, Jan. 23rd, 1920.

"The Cleveland Orchestra came . . . to show how quickly they do things in the big Ohio town and how successfully. Sokoloff has given his organization a certain dignity and unity that is both surprising and admirable."

Henriette Weber in Chicago Herald and Examiner.

CLEVELAND

"The Cleveland Orchestra, with its magnetic conductor, scored an undeniably brilliant success. . . Director Sokoloff is a conductor born to the baton . . . there seems but little necessity for a long array of visiting orchestras when we possess one of such patent artistic quality."

Wilson G. Smith in the Press.

"Ranking with the greatest orchestras of the country, the Cleveland Symphony players, with their young and able conductor . . . there was to be observed at all times the high standard set and maintained in its performance . . . all betokening a finished production . . . far in advance of many others heard in past years in the symphony course."

Alice Bradley in Topics.

"The big orchestra is 'over,' . . . we may boldly invite comparison with other big orchestras of the country . . . in fact, it would be to our advantage to solicit comparisons to most of them. . . The orchestra reached a pinnacle that set the audience blazing with enthusiasm . . . here is fire, rhythmic force, masculinity, poetry, tone as clear as the touch of a diamond point. . . Nikolai Sokoloff has received an invitation to take the Cleveland Orchestra to New York for a concert."

Archie Bell in The News.

"We shall content ourselves with the confident assertion that it is one of the best in the land, splendid in tone, completely equipped as to personnel, possessed of a technical facility that knows no obstacles; a flexible instrument that responds swiftly and unerringly to the baton of the conductor, and seizes and voices his interpretative desires with an institution that is really astonishing . . . an organization endowed with virtues we have often had occasion to laud in our most distinguished orchestral visitants. The Cleveland Symphony Orchestra is an institution to stir our civic pride, an artistic asset of inestimable value, a mighty stride forward toward the things that count."

James H. Rogers in the Plain Dealer.

PITTSBURGH

"Nikolai Sokoloff, a real orchestra leader, a man of ideas who evidently knows how to get results, who is possessed of vitality, imagination and a vigorous as well as a refined personality."

Dispatch, No. 18, 1919.

"Delights highly appreciative audience. . . The chief attraction was the first Pittsburgh appearance of the Cleveland Orchestra . . . they gave a good account of themselves—the smoothness and quality shown were of the highest order."

. . . When we remember Philadelphia and Detroit on their maiden visits, Cleveland is to be congratulated on what she has achieved in the last twelve months. . . Conductor Sokoloff, with his suave, insistent method, is a man the world will hear more of."

Pittsburgh Sun, Nov. 18, 1919.

"The Cleveland Orchestra, under the direction of Nikolai Sokoloff, made its first appearance here. . . Rimsky-Korsakoff suite, 'Scheherazade,' is an irresistible thing in its glowing orchestration, tunefulness and rhythmic virility . . . in electing to play it, Sokoloff showed that he is willing to have his men judged by exacting standards . . . requiring men of solo caliber, as well, to lead every selection. . . An amazing good performance . . . Cleveland may well be proud to possess such a promising organization."

Gazette Times, Nov. 18th, 1919.

"A symphony orchestra that is far on its way to fame. The Cleveland Orchestra, under the efficient baton of Nikolai Sokoloff . . . There is something inspiring about a coming orchestra. . . It is a miracle. . . The orchestra performed with enthusiasm and verve. The concertmaster, Louis Edlin, and first cellist, Victor de Gomez, are to be congratulated for their tone and performance. They were superb. . . What Sokoloff has done for the Cleveland Orchestra . . . has been marvelous."

Pittsburgh Post, Nov. 18th, 1919.

BUFFALO

"The Cleveland Orchestra is one of the youngest in the country, but is already playing with a fine unity and splendid sincerity that speaks volumes for the ability of the conductor. Nikolai Sokoloff proved himself an interpreter of broad sympathy and understanding, warmth of feeling and poetic instincts. His reading was illuminating and enjoyable and justly received the enthusiastic recognition and applause of his hearers."

The Buffalo Enquirer, Jan. 14, 1920.

"The Orchestra was the Cleveland Orchestra, Nikolai Sokoloff, conductor, who gave the concerto a superb accompaniment—always enhancing the beauty of its work. The 'Scheherazade' suite was most effectively played by the orchestra men, who were made to share with their conductor in the final demonstration of approval of the large audience."

The Buffalo Express, Jan. 14th, 1920.

"Nikolai Sokoloff is a well known musician. He conducts with dignity and is altogether a most desirable addition to the ranks of symphony conductors in this country. The orchestra is admirably balanced in its various choirs, and sonority of tone and imposing climaxes were some of the notable features."

Enquirer, Jan. 7th, 1919.

"This was the first appearance of the Cleveland Orchestras in Buffalo. . . They scored heavily. . . Especially to be commended is the artistic ability of Mr. Edlin, who played the solo passages."

The Buffalo Evening Times, Jan. 14th, 1920.

"The Cleveland Symphony Orchestra, with Nikolai Sokoloff, conductor, made its first bow before a Buffalo audience last evening in Elmwood Music Hall, winning a warm welcome from a large and fashionable audience, and revealing that although only a debutante of two seasons back, it is an organization to be reckoned with and an ornament to the city it represents."

Buffalo Courier, Jan. 14th, 1920.

Available Tour 1920-21 **Adella Prentiss Hughes, Mgr.** 313 Caxton Bldg., Cleveland, O.

MUSIC AND PUBLIC EDUCATION

A Change in School Music

Teachers Forgetting the Real Issue—The Dangers of the Present System

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

For the past seventy years school music has had a slow but sure development, and in most school curriculums occupies a dignified and secure position. There is no doubt, however, that many educators relinquished their hold on classicism without the utmost grace. They rather tolerated the subject more for the reason that others were doing it, than for any real belief in the efficacy of music.

It is not because they were antagonistic to the subject. It was simply because they did not know any better. That is they were victims of their own training. To witness: The educational superintendents who planned courses of study, etc., are all college men who devoted their time to the classics and higher mathematics. Music was not a part of their education. They never sang or played, and there was practically no opportunity offered them for even hearing good music. Their training was serious and narrow. The most natural result of such training would be a desire on their part to continue the same type of education which they received, rather than to branch off and substitute the arts for dead languages and higher mathematics. It is true that the universities of today are trying to provide for the cultural training of the students in a general course, but when we carefully examine their records and inquire as to the number of students who are actually taking music as an elective toward their degree the percentage is woefully small.

THE DANGER OF OVERCROWDING THE COURSE.

The schools in the western part of the country have been more progressive—or shall we say more aggressive—in the matter of music than those in the East. Particularly in California, where conditions seem to lend themselves to more optimistic views, we find that in practically every high school of importance there is a course in appreciation of music as a special feature. A great deal has been said on this subject, and a great deal of valuable literature contributed, but up to the present it is only in the experimental stage. In one high school in Los Angeles, with a student population of 1,500, there were five teachers of music. This is a delightful extravagance and could not be obtained in a large school system. Because of its financial extravagance the business men began to look upon it as something unnecessary, and immediately took means to reduce the teaching force. This danger of overcrowding has been a fault of practically every course of study which has been made in the past generation. No one has felt that he could afford to be a sponsor for the curtailing or the actual elimination of any part of the music training, but a new danger has been stealthily creeping in, and has shown its hand in the larger cities.

THE COMMERCIAL AND VOCATIONAL COURSES.

A great deal has been said concerning the ninth year, or Junior High School. This particular division of an educational system is very important and can not be overlooked. The ninth year is a time when the most intensive sort of business and vocational training has to be done. As we have stated before on many occasions, the majority of pupils do not stay beyond the ninth year. Therefore the course of study should give them the actual preparation for the work they expect to do. If we do intensive

work in a commercial course the training in music will resolve itself down to mere community singing, which, of course, is a form of enjoyment rather than instruction. In New York City, when the new technical course for boys was organized in the Manual Training High School, no provision was made for music. This was done on the grounds that in order to perfect this technical course all subjects which bore no direct relation on it were dropped. The only so-called special course retained was that of physical training, which is a required State law.

Even in the elementary pre-vocational schools music is being pushed aside for other things. It is true, however, that these schools are merely in the first stage of development, and it will take some years before a real concrete plan can be devised which will standardize this type of school.

DIFFICULTY OF MAKING MUSIC A VOCATIONAL SUBJECT.

We hear a great deal concerning music as a vocational subject. It is extremely hard to do this in any academic high school. Provision is not made for the proper training of the students, and where they decided to follow music as a vocation, the major portion of the instruction comes from outside. The average parent is not particularly keen about having his son or daughter play a band or orchestral instrument for a living. In this country it means unionism, and in view of the fact that the present musical union must be at least 75 per cent. foreign born, it is a question as to what the future of this union will be fifty years from now. The small salary paid to union musicians has been another deterring agent. As far as the "private teacher" is concerned there have been far more tragedies than successes. And statistics will prove that there are fewer people going into music as a vocation than ten years ago. The tremendous advance of the mechanical instruments, including phonographs and player pianos, has been one of the main reasons for this decrease.

PLANNING FOR THE FUTURE.

At the meeting of the Superintendents' Division of the National Educational Association, held this week in Cleveland, Ohio, a well organized move has been planned to convince the principals that it is necessary to include musical appreciation as a special subject in the curriculum. In a great majority of the schools today we are trying to do too much in the small time assigned to music. For example, in high school we have been doing in one period a week, sight singing, individual work, appreciation of music, and a great many other minor things crowded into this short period, with a result that the child gets merely a kaleidoscopic impression of what he is trying to study.

After making a careful survey of the schools in the City of New York it was found that music was frequently eliminated from the weekly curriculum. This was due to the fact that the lack of appreciation on the part of the class teacher very frequently induced her to omit the subject from the schedule. This might go on term after term, and the child instead of getting his full quota of time got merely a partial of his allowance. He received few definite impressions. There was very little drill work on what the school teacher would call the essentials, with

the result that when he reached the point of graduation his musical impressions were about as definite as the back of an Oriental rug.

We sincerely hope that the superintendents may be induced to include musical appreciation as a special subject, and not try to crowd it into the regular music time of one hour per week. It is certainly a tremendous advantage to any child to know how to listen intelligently to music, because it opens up to him a new line of thought. He gains knowledge, not only in music, but in literature, history, science, and in fact all of the arts. It is a very difficult thing to disassociate sculpture from music, for after all the aural impression is needed to stimulate the visual.

NEED FOR CO-OPERATION.

There is serious need at this time for the heartiest kind of co-operation between the superintendents and the directors. A director of a special branch should rank in any school system as the equal of an assistant superintendent, and toward that end we are all working earnestly. Until some such scheme is consummated there can not be a proper understanding of the value of music as a school subject. In its present condition it is looked upon by most principals as an "added starter," whereas it is the finest co-ordinating influence in the educational curriculum.

CONCLUSION.

It becomes the duty of the conference of school music people to stand absolutely for their rights. Music is a national institution, and if we mean to make for progress there must be a national understanding of its function. It must not be left to the individual whim of local superintendents to determine just where music is to fit in to a school course.

HAVE YOU HEARD THAT—

The Journal of Education has started a school music department. It is in charge of Edwin C. Barnes, director of music in Providence, R. I.

The MUSICAL COURIER was the first weekly musical journal to realize the value of such a department, and as the leader of all the musical papers we congratulate ourselves in terms of the old saying that imitation is the sincerest form of flattery.

We wish Mr. Barnes success in his new venture.

Serge Kotlarsky Successful in Recital

On Tuesday evening, February 24, Serge Kotlarsky, violinist, gave a debut recital at Aeolian Hall, New York City. It was very evident after the first number that Mr. Kotlarsky's success was assured. He displayed an excellent, large and sympathetic tone which was absolutely clean and clear as crystal. His program was of enough variety to test the ability of any musician. Difficult passages were handled in a skillful manner and his legato was exceptionally smooth. Many encores were necessary throughout the program. There was a capacity house.



LATEST TRIUMPHAL SUCCESS

Second Carnegie Hall
Recital of

JOSEF LHÉVINNE

February 18, 1920

"To sum up, Lhévinne is one of the greatest pianists now before the public."—*H. T. Finck in New York Post.*

"He gave another display of transcendent piano technic, a technic probably unequalled among living pianists, if, indeed, it was ever equalled by the mighty dead."—*Pitts Sanborn in New York Globe.*

(Headline and excerpt from New York American)

LHÉVINNE SUPREME AT THE PIANO

"Josef Lhévinne gave another demonstration of piano playing carried to a point of technical perfection unequalled by any living master of the keyboard.

"He has come nearer to solving the mechanical problems of the modern pianoforte than anyone else. Even such virtuosos as Josef Hofmann and Godowski, not to mention all the others, could learn something of value from him in attaining the muscular relaxation, the elimination of apparent effort, the communication of power through weight distribution.

"When technic has reached such a marvelous development as in the case of Lhévinne, when physical processes are so subtly, so exquisitely concealed from ear as well as eye, then technic assumes an aspect beautiful in itself."—*Max Smith.*

Next New York Recital, Carnegie Hall, Sunday Afternoon, April 18th

SEASON 1920-1921 NOW BOOKING

Management: LOUDON CHARLTON, Carnegie Hall, New York

STEINWAY PIANO
WELTE-MIGNON RECORDS

AUDIENCE—THIRTY-ONE HUNDRED AND FIFTY-TWO

RECALLS—FOURTEEN

REPEATED SONGS—FIVE

ENCORES—SIX

WHEN THEO KARLE SANG AT CARNEGIE HALL, FEB. 23

LINES FROM N. Y. DAILIES

NEW YORK EVENING MAIL.

The braves that began resounding through Carnegie, last night, after Karle's second number, proved that the Westerner had something New York liked. Gifted voice. Rare beauty. Unusual elasticity. Genial, eloquent manner.

NEW YORK TRIBUNE.

The genuinely beautiful quality of his voice asserted itself. Karle also has an ingratiating personality, and a certain interpretative kinship with ———, in his sincerity and ability to humanize songs.

NEW YORK SUN.

Voice of fine quality, and great range.

NEW YORK AMERICAN.

Theo Karle, excellent tenor. A wonderful program disclosed exceptional voice. Great intelligence and taste.

NEW YORK WORLD.

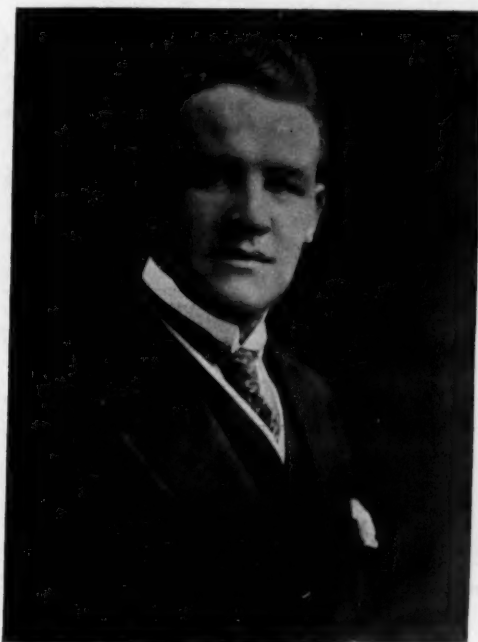
Karle splendid lyric. Excellent diction, and phrasing a great asset.

NEW YORK TIMES.

Theo Karle, widely known, popular in West. Late Hero in Wayfarer, at Carnegie Hall last night. Beautiful voice, perfect diction.

NEW YORK EVENING TELEGRAM.

Excellent voice, appealing timbre and fine quality.



PAST CRITICISMS

Mr. Karle is, in my humble opinion, the greatest American tenor of today. (Herman Devries. Critic of the Chicago American. Formerly baritone at the Metropolitan, Covent Garden and La Scala, and member of the French Academy.)

Karle, who appeared with Geraldine Farrar in Carmen, won the pronounced favor of the audience, being recalled again and again. Portland (Me.) Express.

As certainly as the sun shines, this young American is the sort of timbre that flashes on the horizon a few times in a generation. Archie Bell in Cleveland Leader.

A voice of extraordinary power, and yet capable of the tenderest delicacy of tone, which just captivates his hearers. Cincinnati Enquirer.

The great natural beauty of Karle's voice, the poignancy of its appeal, its flawless cantilena, his good taste in phrasing, artistic discretion

in the use of light and shade—in fact, his splendid singing received an ovation. Washington Post.

Mixed tenderness, dramatic power, clarity, personal charm, and a master's control, and you have the Karle voice. San Francisco Bulletin.

Karle, after his first song, could have sung anything else he liked—his work was accomplished; the house was his. Los Angeles Times.

Karle could inspire an army, and it was good to hear the old time braves again. Los Angeles Herald.

It was one of those glorious and exceptional recitals, where you can hear a pin drop for all the stillness. And what is better proof of high standard of art, of emotions set stirring in the breast, or the beauty of his voice, than the absolute silence that preceded each number, and also delayed the wild outburst of applause, at the conclusion? Sacramento Bee.

BALLAD CONCERT AT AEOLIAN HALL, SATURDAY EVENING, APRIL THIRD

Karle Sings Exclusively for the Brunswick Phonograph

Sole Direction:

KINGSBERRY FOSTER, 66 W. 38th Street, New York City

HENRIETTA SPADER, ASSO. MGR.

NEW YORK CONCERTS

(Continued from page 24)

appeared as a soloist at the third musicale of the Rubinstein Club, Thursday evening, February 26. This is always the case when the great Irish tenor makes an appearance, and the enthusiasm on this occasion differed very little, if any, from the enthusiasm which has marked each of his numerous former appearances all over the country.

Mr. McCormack opened his program with a group of four numbers comprising "Plaisir d'Amour" (Martini), "Pur di cesti" (Lotti), "The Heavy Hours" (American tune arranged by Endicott), and "Enjoy the Sweet Elysian Grove" (Handel). After this followed "Little Star So Bright" (Moussorgsky), "A Fairy Story by the Fire" (Merikanto), "O del mio amato ben" (Donaudy), and "When Night Descends" (Rachmaninoff). Of all these, however, the Merikanto number seemed to please the audience most, and the soloist was obliged to repeat it.

The second half of the programmed numbers began with a group of Irish folk songs, sung as only, McCormack can sing them. They were "The Irish Love Song" (arranged by Stanford), "The Ballynure Ballad" (arranged by Hughes), "The Lagan Love" (arranged by Harty), and "Nelly My Love and Me" (arranged by Dr. Joyce). The last named proved to be the particular favorite of this group and brought an encore. Then, in conclusion, the tenor sang "The Last Hour" (Kramer), "Your Eyes" (Edwin Schneider), and the always popular "Ahl Moon of My Delight" (Liza Lehmann). Mr. Schneider, who is Mr. McCormack's skillful accompanist and an assistant the tenor could scarcely do without, was obliged to bow many times in acknowledging the applause which followed his own number.

It would be a simple matter for one to go into ecstasy over a McCormack program, so delightful is his singing from the beginning until the final encore, and this occasion was another exhibition of his great art.

Of course, the encores were numerous, among them being such McCormack favorites as "Roses of Picardy," "Thank God for a Garden," "Dear Old Pal of Mine," etc.

A new feature of a McCormack concert was the appearance of Lauri Kennedy, cellist, heard for the first time by the writer, but who did himself great credit in the excellent rendition of his various numbers. His contributions were "Kol Nidrei" (Bruck), "Romance" (Saint-Saëns), and "Scherzo" (Van Goens).

The Rubinstein Club is to be congratulated upon the brilliant success of this musicale, which was only made possible through the earnest work of the officers and members of the society, headed by the president, Mrs. William Rogers Chapman.

Emily Gresser, Violinist,

Assisted by Harold Bauer

At her recital in Aeolian Hall, the attractive young violinist, Emily Gresser, who played abroad for a season

preceding the outbreak of war, had the kind assistance of Harold Bauer in a reading of the Cesar Franck sonata. The young artist's good intention toward the classic manner was further shown in her program, which included the Bach E major concerto, with accompaniment of string quintet and piano, and the Vitali chaconne. A final group included a manuscript "Danza Napolitane," by Rosario Scalero, Sam Franko's arrangement of the "Hymn to the Sun," from "The Golden Cockerel," and the fourth Brahms-Joachim Hungarian dance. Miss Gresser has already attained a degree of repose which serves well in compositions of large form and staid character, and her playing with Mr. Bauer indicated much care in the preparation. A fine audience came and did honor to the occasion.

Philharmonic Society of New York—

Sergei Rachmaninoff, Soloist

The Philharmonic Orchestra and Mr. Stransky reached one of the season's highest marks in their all-Russian concert with Mr. Rachmaninoff. There were only the Moussorgsky symphonic fantasy of "Night on a Bald Mountain," the Tchaikowsky B flat minor concerto, played by Rachmaninoff, and the Rachmaninoff second symphony, in E minor, conducted by Mr. Stransky.

Whatever may be the present status of the Tchaikowsky concerto, the Moussorgsky fantasy and the Rachmaninoff symphony of this program are among the most potent works of the entire Russian literature. It does not seem to have become generally known to the public or to the program annotators, that Russian musicians usually associate the "bald mountain" with a hill near Kiev on the Dnieper river. They think that certain piercing tone of the instrumentation are intended to suggest the night birds, which are heard to shriek there. The composition employs a number of themes of the most positive Russian type, and their extraordinary beauty and significance as music were enthusiastically proclaimed by our Leipzig correspondent in his first letters from Russia in 1910.

Those who had casually heard the Rachmaninoff E minor symphony given by the skilled western conductors, Mr. Stock and Mr. Oberhofer, had been immediately convinced that it was a work of very unusual character and of the most perfect homogeneity through all the movements and their parts. Yet to hear it again under Mr. Stransky, in the composer's presence, and as it were in the added spiritual influence such presence lent, was to feel the work to be one of still unsuspected inspirational power and beauty. The concert became an evening of great mastery in orchestral technic and finesse, wherein the very greatest intensity was conjured for the broad melodic lines of the last movement.

Rachmaninoff's great art as interpreter had its ample demonstration in the Tchaikowsky concerto. The average listener might have become immediately impressed by the great velocity assumed for the playing in the first movement, yet when the performance was over another and more lasting impression had taken its place. This was the feeling that a great individuality had again manifested itself.

There is nothing like it. After the great initial tempo of the first movement the pianist immediately found leisure to sketch out a great mood picture with the cadenza. And so the entire interpretation proceeded, knowing no law but that of a master musician of classic tendency, sketching according to his own will.

During the evening the composer and Mr. Stransky were given the most positive assurance of the public approval, and the evening thus constituted one which will remain in the memory.

FRIDAY, FEBRUARY 27

Edith Bideau, Soprano

It is some time since a young singer with so many good qualities of a recitalist as has Edith Bideau made a debut at Aeolian Hall. She has a well trained voice of most agreeable quality and understands the art of differentiating between songs so as to make a picture of each. Further, she looks charming upon the platform, and understands how much a good stage deportment adds to the effect of good vocal art. The voice is not a large one, but its timbre is decidedly attractive and its dynamic range sufficient to allow the singer to achieve her effects, which are carefully calculated to fit the voice. Her enunciation is, on the whole, good. In such numbers as Handel's "Lusinghe piu care," she is at her best and gives a rounded, finished reading, which might be expected of one with much more platform experience than she. Delightful, too, were the Haydn numbers of the first group, and the fine pianissimo of a Jarnefelt song, "Twilight," little known here and very beautiful. Songs by Debussy and Duparc particularly suited her—and she them—later in the program. Richard Hageman's new song, "At the Well," called forth special applause in the final group and Mana-Zucca's "Rachem" was also received with enthusiasm. Miss Bideau was heartily applauded by the audience throughout and called upon for encores. At the piano she had the assistance of that paragon of accompanists, Richard Hageman.

The People's Liberty Chorus—

Marie Sundelius, Soloist

Under the direction of L. Camilleri, a unit of the People's Liberty Chorus, numbering about 200 voices, was heard in concert at Carnegie Hall Friday evening, February 27. This organization has a most noteworthy record of service, for it has taken part in numerous war drives and patriotic meetings, the chorus attendance at times being as many as 3,000. On this occasion an orchestra of sixty members of the New Symphony assisted, and Marie Sundelius appeared as soloist.

The program began with the "Euryanthe" overture, Weber, and the orchestra later played the Liszt symphonic poem, No. 2, "Tasso," in a commendable manner, the solo cello work of Cornelius Van Vliet being especially delightful. The orchestra also furnished the final number in the Hungarian march from Berlioz's "Damnation of Faust."

The chorus numbers were given with splendid quality and volume of tone, and the climaxes were particularly free from forcing. In fact, the general ensemble, attacks and releases showed training of a thorough and capable order. The works presented were "Creation's Hymn," Beethoven; "When Wilt Thou Save the People?" Josiah Booth; "Cherubim Song," No. 7, D. S. Bortniansky, and "I Am Alpha and Omega," Gounod, and the audience was asked to join in a group comprising "The Home Road," Carpenter; "The Harp That Once Through Tara's Halls," Moore, and "Sweet and Low," Barnby.

Mme. Sundelius offered Micaela's aria from "Carmen," in which her lovely voice and art delighted the listeners to such an extent that they insisted on an encore, the soprano graciously giving Musetta's waltz song from "Bohème."

"Sing and March Together" was the subject upon which Dr. Henry Van Dyke, who is honorary chairman of the People's Liberty Chorus, spoke briefly. He complimented highly the work and motive of the organization and eloquently lauded the value of music in the lives of the people.

Mayor Hylan People's Concert

A special feature concert of the Mayor Hylan People's series was given before a fair sized audience in the auditorium of De Witt Clinton High School on Friday evening, February 27, the participants being the Police Band; Alma Clayburgh, soprano; Vera Barstow, violinist; Phillip Gordon, pianist, and Sam Stern, baritone.

The Mayor Hylan People's concerts were founded to offer to the general public a source of entertainment of an amusing, elevating and instructive nature. Success has long been assured for the indefatigable efforts of Mayor Hylan and Chamberlain Philip Berolzheimer, in giving these concerts, which have caused thousands of interested citizens untold pleasure. On this occasion, it was again apparent that all present enjoyed the musical offerings.

The Police Band, Walter Rogers, conductor, rendered overture "Stradella," Flotow; "Dance of the Hours," from "Gioconda," Ponchielli; march, "Prepare For Action," Blanking; selection from "Carmen," Bizet; clarinet solo,

(Continued on page 36.)

What Is Charm?

ADELAIDE FISCHER HAS IT



Photo by Moffett, Chicago.

The opinion of the press following her
New York recital February 17, 1920—

"She has, moreover, much charm ***"

—Tribune

"Her voice is capable of charming expression ***"

—Times

"*** a charming soprano ***"

—American

"*** charmed an attentive audience ***"

—Telegraph

Address: G. H. Federlein, 521 Fifth Ave., New York, N.Y.

HAROLD BAUER MASTER PIANIST

NOW BOOKING

SEASON 1920-1921—Apply to Exclusive Management

METROPOLITAN MUSICAL BUREAU, 33 West 42nd Street, New York City Mason & Hamlin Piano Used

Florence Macbeth

As "Ophelia" in HAMLET

Florence Macbeth came much nearer the recognized Ophelia of the English stage in her impersonation, which was charming, a gracious figure sincerely presented, and in voice excellent. Her singing was admirable in many of the finer qualities of the art, and indeed it shone in these respects. The "mad" scene of the fourth act—the last, as the opera was presented last evening—offers a considerable problem to the coloratura singer, which Miss Macbeth met with success.—*New York Times* (Richard Aldrich), February 14, 1920.

Florence Macbeth gave an admirably sincere and, at intervals, brilliant singing to Ophelia. The art of Florence Macbeth is well defined and of a distinction which includes technic, musical proficiency and, above all, a most commendable sincerity. Her audience not only liked her, but gave ample demonstration of its approval.—*Morning Telegraph* (John H. Raftery), February 14, 1920.

Florence Macbeth was an appealing Ophelia, ending the opera brilliantly with her poignant acting in the scene of madness and suicide.—*Evening Mail* (Katherine Lane), February 14, 1920.

Florence Macbeth found Ophelia a congenial part. There was much beauty in her singing and no little pathos in her acting.—*Evening World* (Sylvester Rawling), February 14, 1920.

Last night the Ophelia was Florence Macbeth, a singer whose thorough mastery of the ornate style of vocalism has heretofore been lauded. She earned all the applause that came her way, especially after the brilliant music of the mad scene with the waltz rhythms, the pretty Swedish folk tune and song of the sirens enticing Ophelia to the waters.—*Evening Post* (Henry T. Finck), February 14, 1920.

As "Adina" in L'ELISIR D'AMORE

Florence Macbeth sang the alternately simple and ornate airs of Adina with lovely voice and unforced agility.—*Evening Post* (Henry T. Finck), February 13, 1920.

Florence Macbeth, a charming Adina, sang the role with a grace and ease that won her American friends.—*Morning Telegraph* (John H. Raftery), February 13, 1920.



We are unwilling to forget the excellent singing of Miss Florence Macbeth as Ophelia.—*New York Tribune* (H. E. Krehbiel), February 14, 1920.

As "Oscar" in UN BALLO IN MASCHERA

Miss Florence as the Count's page looked and sang charmingly.—*New York Times* (Richard Aldrich), February 1, 1920.

Miss Florence Macbeth made a page ingratiating in face, figure and movements and sang the music skilfully.—*New York Tribune* (H. E. Krehbiel), February 1, 1920.

Miss Macbeth Has Been Re-engaged by the Chicago Opera Co. for the Season 1920-21

Under the Exclusive Management of
WINTON & LIVINGSTON, Inc.

33 West 42nd Street

COLUMBIA RECORDS

New York, N. Y.

MUSIC ON THE PACIFIC SLOPE

SOLD OUT HOUSE IN OAKLAND
GREET'S MINNEAPOLIS SYMPHONY

Eastern Organization Delights in Return Engagement
—San Francisco Orchestra Presents Fine Program
in Berkeley—637 Community Sings Held
During Year—Notes

Oakland, Cal., February 14, 1920.—A splendid concert by the Minneapolis Symphony Orchestra, with Emil Oberhoffer in command, marked the apex of interest this season for most of the subscribers to the Artists' Concert Series, under the management of Miss Z. W. Potter, judging from the fact that every seat in the Municipal Opera House was sold for the concert of February 9. The return visit of this splendid organization was much looked forward to and the response of the public fully justified Miss Potter in thus securing it for another year.

SAN FRANCISCO SYMPHONY ORCHESTRA IN BERKELEY.
The opening concert of the San Francisco Symphony Orchestra season, under the direction of Alfred Hertz and the auspices of the Greek Theater, was given in the Harmon Gymnasium, Berkeley, February 12. A very fine program was presented, including the "Scheherazade" suite of Rimsky-Korsakoff for the principal number. Horace Britt, cellist, was the soloist, his number being "Kol Nidrei," for cello and orchestra, by Bruch. The announcement has been made that four symphony concerts instead of three will be given, the dates being February 12, 19, 26, and March 11.

SIX HUNDRED AND THIRTY-SEVEN COMMUNITY SINGS HELD DURING YEAR.

Some interesting figures are to hand regarding the community singing work in Oakland, under the auspices of

the War Camp Community Service, during the past year. Reports of the work of the song organizer, Herman Brouwer, who served from February 1 to August 25, 1919, and Roy D. McCarthy, who then took charge of the work and is the present music organizer, show that 637 sings were held during the period of one year with a total attendance of 358,549 persons. Thirty-four volunteer song leaders assisted in the conducting of the sings. These events were held at industrial plants, department stores, meetings of civic and fraternal organizations, churches, women's clubs, public parks, the Municipal Auditorium, theaters, and almost every place where any number of people gathered. Among the activities carried out, under Mr. McCarthy's direction, was a class for the training of volunteer song leaders which had an attendance of fifteen persons. The influence of community singing upon the morale of the public, as carried on under the auspices of the War Camp Community Service, all over the country during the war period, constituted a very potent force in the promotion of patriotism and unity of feeling, and now that the war period has passed it is encouraging to know that the community singing work will enter upon a broader field in the promotion of community music along cultural lines under the supervision of Community Service, the peace-time successor of the War Camp Community Service.

NOTES.

Sigmund Beel, violinist, and George Stewart McManus, pianist, concluded their very delightful sonata series at the University of California on Wednesday evening last.

The Berkeley Oratorio Society, under the direction of Paul Steindorff, commenced a series of rehearsals, Febru-

ary 3, the works chosen being Rossini's "Stabat Mater" and Mendelssohn's "Hymn of Praise."

The engagement of Harry Perry, one of the favorite singers on both sides of the bay, to Mary L. Camp, of Tacoma, was announced a few days ago. Mr. Perry holds two church solo positions and is a favorite vocalist of the Bohemian Club.

"Mendelssohn, His Life and Works," was the subject chosen recently for the first program of the girls' auxiliary to the Richmond Club given in the Richmond clubhouse, with Dorris Lincoln in charge. The club is divided into four sections—music, art, literature and dramatics.

Henrietta Blanchard, vocal soloist; Frederick Biggestaff, pianist, and William W. Carruth, organist, members of the Mills College music department, gave an evening of music at the Eighth Avenue Methodist Church, January 28.

Lillian Powell, Berkeley pianist, and Lavan Rex, violinist, have announced their engagement.

Alice Claire Higby, contralto soloist, of Alameda, and Attorney Howard Little Bacon, were recently married and are now on a trip to the East. Mrs. Bacon is a daughter of William Higby, secretary of the Alameda Lodge of Elks, and is soloist at the First Church of Christ Scientist.

Two nations, seven States, one territory and twenty-five cities, contributed the cast to the three plays which were presented by the Mills College Drama Association for the Mills College Endowment, given in San Francisco, January 31.

The California Writers' Club and the Tamalcraft Club combined forces January 31 at the Quartier Latin, Berkeley, in giving a program in the interest of Inez Carusi, composer and harpist. Among those who participated

PACIFIC NORTHWEST DIRECTORY

ARMSTRONG, FRANCIS J.
Violinist; Recitals; Instruction
Cornish School, Seattle

BECK, LOUISE C.
Normal Courses for piano teachers
The McKelvey, Seattle

COLMAN, EDNA
Special Courses for children
Piano; Ear Training
People's Bank Bldg., Seattle

CORNISH SCHOOL OF MUSIC, INC.
Dramatic Arts and Dancing
Nellie C. Cornish, Director
Affiliated with the David Mannes School)
Seattle

DAVENPORT-ENGBERG, MME.
Concert Violinist
Chickering Hall, Seattle

GLEN, IRVING M.
Dean of the College of Fine Arts
University of Washington, Seattle

GOODNOUGH, MORDAUNT A.
Piano and Voice, Artist-Accompanist
680 East Washington St., Portland, Ore.

KANTNER, CLIFFORD W.
Voice
Representing Edmund J. Myer
306 Spring St., Seattle

KIRCHNER, GEORGE
Violoncellist—Soloist
Seattle Sym-phony
Cornish School, Seattle

KRINKE, HARRY
Advanced Instruction of Piano
Suite 506, The McKelvey
Seattle, Wash.

MOWREY, DENT
Pianist-Composer
501-2-3 Eilers Bldg., Portland, Ore.

RISEGARI, SILVIO
Piano; Concerts
Fine Arts Building, Seattle

ROLLO, ALFRED
Voice
People's Bank Bldg., Seattle

RYAN, T. S. J.—Basso
ORR, FLORENCE—Mezzo
Teachers of Singing; Concerts
Chickering Hall, Seattle

SENSENG, GRACE
Musical Courier Correspondent
1519 Jefferson St., Boise, Idaho

SPARGUR, JOHN
Director Seattle Symphony Orchestra
People's Bank Bldg., Seattle

THOMAS, EMILY L.
Teacher of Piano; Concert Artist
People's Bank Bldg., Seattle

TOWNS, KIRK
Baritone
Cornish School, Canadian Club
Seattle New York

VAN OGLE, LOUISE
Lectures on Modern Russian
Music and the Modern Opera
1108 Broadway, Seattle

WELLS, BOYD
Special Representative of Musical
Courier
Cornish School, Seattle

PACIFIC COAST DIRECTORY

ALCHIN, CAROLYN A.
Present Address:
641 O'Farrell St., San Francisco, Cal.

ANDERSON, EDNA D.
Musical Courier Correspondent for
San Diego
Address 1116 Loma Ave., Coronado, Cal.
Phone Coronado 515W

ARRILLAGA MUSICAL COLLEGE
2315 Jackson St.,
San Francisco

BECKER, MR. and MRS. THILO
Piano, Violin
431 So. Alvarado St., Los Angeles

BEEL, SIGMUND
Master Classes in Violin Playing
1373 Post St., San Francisco
Phone Prospect 757

BEHYMER, L. E.
Manager of Distinguished Artists
705 Auditorium Bldg., Los Angeles

BEVANI, ALEXANDER
Teacher of Singing
403 Kohler & Chase Bldg., San Francisco

BRESCIA, DOMENICO
Voice Specialist—Composition
603-4 Kohler & Chase Bldg., San Francisco

BRONSON, CARL
Voice, Phone 10082
804-5 Blanchard Hall, Los Angeles

CADMAN, CHARLES WAKEFIELD
Composer-Pianist
1111 South Western Ave., Los Angeles

CAMPANARI, LEANDRO
San Francisco

CASELOTTI, MAESTRO G. H.
Italian Baritone and Teacher for fifteen years in New York
Summer Session in Los Angeles, Cal., from June 7 to September 18, 1920
Address: Metropolitan Opera House Bldg., Room 21, New York City

COLBERT, JESSICA
Concert Management
401-402 Hearst Bldg., San Francisco

COLLEGE OF MUSIC
University of Southern California
3201 So. Figueroa St., Los Angeles
Phone South 3423

DE AVIRETT, ABBY,
Teacher of Piano
346 Blanchard Hall, Los Angeles
Fridays, 618 F. N. Bank Bldg., Long Beach, Cal.

DEMOREST, CHARLES H.
A.A.G.O., Piano, Organ, Harmony
827 Majestic Theater Bldg., Los Angeles
Phone 65216

DE VALLY, ANTOINE
Operatic and Lyric Art
973 Market St., San Francisco
Phone Sutter 7339

DUNSHEE, CAROLYN K.
Musical Courier Correspondent
328 E. Micheltorena St., Santa Barbara, Cal.

FREEBEY, GRACE ADELE
Composer-Pianist
1666 Girard St., Los Angeles
"Wind Cycle" and other songs, published by Heffelfinger Pub. Co., Los Angeles

GERRISH-JONES, ABBIE
Composer of "My Love o' You"
(Just issued)
4183 Park Boulevard, Oakland, Cal.

HAMMOND, MRS. H. W.
Musical Courier Correspondent
1480 West 7th St., Riverside, Cal.

HEALY, FRANK W.
Operatic and Concert Manager
906 Kohler & Chase Bldg., San Francisco

HECHT, ELIAS
Flutist Chamber Music Society of San Francisco. Management Jessica Gilbert

HELLER, HERMAN, Conductor
California Symphony Orchestra
San Francisco, Cal.

HUTCHINSON, RUTH, Soprano
Winner of Contest, National Federation of Music Clubs, June, 1919
Concerts and Oratorio. Address
510 West Moreland Ave., Los Angeles

JONES, G. HAYDN
Tenor
817 Majestic Theater Bldg., Los Angeles

LOTT, MR. and MRS. CLIFFORD
Voice and Piano
912 W. 20th St., Los Angeles

MUMA, ALICE
Gesture Songs and Poems of the American Desert
340 Arden Blvd., Los Angeles

OATMAN, JOHN R.
Musical Courier Correspondent
1506 Yeon Bldg., Portland, Ore.

O'NEIL, PATRICK
Tenor, California School of Arts
932 So. Grand Ave., Los Angeles

OPPENHEIMER, SELBY C.
Musical, Operatic, Lecture and Concert
Manager
Sherman, Clay & Co. Bldg., San Francisco

ORMAY, GYULA
Accompanist, 1001 Pine St.,
Phone Franklin 9531 San Francisco

PERSINGER, LOUIS
526 Sixteenth Avenue
San Francisco

ROSS, GERTRUDE
Composer of "A Golden Thought"
(G. Schirmer)
1006 So. Alvarado St., Los Angeles

SIMONSEN, AXEL
Cello
Blanchard Hall, Los Angeles

SMALLMAN, JOHN
Baritone
330 Blanchard Hall, Los Angeles
Address E. M. Barger, Secretary

SPROTTE, MME. ANNA RUZENA
School of Vocal Art
400-2 Blanchard Hall, Los Angeles

TAYLOR, ELIZABETH A.
Correspondent Musical Courier
4665 Dolores Ave., Oakland, Cal.

UNDERHILL, MISS M. V.
Violin Teacher
Marlborough Hall, 1060 Bush St.,
San Francisco Phone Franklin 9420

WINSTON, MISS JENNIE
Musical Courier Correspondent
2417 Budlong Ave., Los Angeles

in the program were Lucel Ferriter, Edwin De La Laing, Harry Lawrence, Little Du Blois, Pepita Mesquita, Bill Secher, Josephine Morgan, Zahrah E. Preble, Ralph Kline and Consuelo De Laveaga.

An anniversary program was given at the T and D Theater all last week by an orchestra of forty pieces under the direction of U. Marcelli.

The first official action by the city of Oakland, under the recent proposal of R. C. Durant, for the establishment of a municipal band of proportions to vie with any in the United States, has been laid before the city council in the form of a resolution providing for a municipal band committee.

Alfred Kreymborg is coming to California early in April in a series of recitals of his poems, plays and music. E. A. T.

HANDEL'S "SAMSON" AROUSES MUCH ENTHUSIASM IN TACOMA

J. W. Bixel Directs Oratorio Society in Splendid Performance—Dr. Schofield Writes of Manila Conservatory Work—Heifetz's Art Stirs Huge Audience—Notes

Tacoma, Wash., February 4, 1920.—The Tacoma Oratorio Society, numbering 150 voices, J. W. Bixel, conductor, presented Handel's "Samson" on Wednesday evening, January 28, as the second attraction of its winter festival series. The auditorium was taxed to capacity, the enthusiasm manifested throughout the production proving the appeal which oratorio music holds for the city's concert-going public. Mr. Bixel was given an ovation at the close of the evening. The chorus rose to climaxes of dignity and beauty not excelled in any previous work given under his leadership's baton in Tacoma.

Among the principal soloists, who appeared for the first time before a local audience were Virginia S. Hutchinson, contralto soloist of the First Presbyterian Church of Portland, Ore.; Raymond E. Metz, tenor of Spokane, Wash., who took the part of Samson, and William Hedberg, late of Seattle, whose bass voice was admirably suited to his character of Manoh. Mrs. Donald D. Dilts, a former concert soloist of Spokane, and now leading soprano of the First Presbyterian Church of this city, sang the role of Delilah. B. F. Welty, the accompanist at the organ, was assisted by Beatrice McHaney at the piano.

DR. SCHOFIELD WRITES OF MANILA CONSERVATORY WORK.

Dr. Robert L. Schofield, dean of the Puget Sound Conservatory of Music, who is temporarily in Manila taking charge for the winter of the government conservatory of music at the University of the Philippines, writes most interesting accounts to Tacoma friends of his new location and work. The following excerpt is taken from a recent letter received at the Tacoma Conservatory.

"The students enrolled for the semester are very musical, excellent in technic and expression. There are crowds of young violinists, pianists and singers. We have a big chorus, also a fine orchestra practising to play the accompaniments to concertos, oratorios and operas. Students eagerly flock to each new class, and I am now organizing a band-masters' course in the conservatory. Given frequently on the campus, students' sings are a delightful feature and largely attended."

HEIFETZ'S ART STIRS HUGE AUDIENCE.

Tacoma and the surrounding territory yielded a record-breaking crowd that filled the Tacoma Theater last evening, from the rear of the stage to the last bit of room in the galleries, sometime prior to the scheduled hour for Jascha Heifetz, the young violinist, to make his appearance. Presented as the third attraction of the Bernice E. Newell Artist Course, Heifetz was the recipient of wave after wave of tumultuous demonstration such as has rarely been accorded to an artist here. In the Handel sonata No. 4 in D major and the concerto of Wieniawski in D minor, with which the recital opened, the andante movements were particularly beautiful. "Ave Maria," Schubert-Wilhelm, was flute-like in mellow chastity of tone while in contrast to a Chopin nocturne with its serene charm and delicacy, the "Chorus of Dervishes" and an "Oriental March," Beethoven-Auer, were the embodiment of fantasy and of colorful imagery. Samuel Chotzinoff accompanied Mr. Heifetz in masterly style at the piano.

NOTES.

Elizabeth Nason Chamberlain, a concert singer of the Middle West, who arrived recently in this city from Duluth, Minn., to spend the winter, is the possessor of a lyric soprano voice of wide range and delightful tone quality. Mrs. Chamberlain will be associated with her father, Hamilton Nason, dramatic tenor and teacher of voice, in his Tacoma studios.

A special Mendelssohn service was presented at Immanuel Presbyterian Church, commemorating the 111th anniversary of the birth of Mendelssohn, on February 3. The work presented was "Elijah," under the direction of the choir master, John Henry Lyons, with Mrs. McClellan Barto, as leading soprano, and Edwin Cook, bass, in the role of Elijah.

The fortnightly assemblies of the Ladies' Musical Club are becoming increasingly popular. Among artists recently appearing on interesting programs in quartet and solo numbers were Mrs. Frederick Keator, contralto, wife of Bishop Keator, and a former president of the club; Elizabeth Harding, mezzo soprano of Seattle; Carl Pitzer, pianist, of the Pitzer Trio, Agnes Lyon, violinist, and a double quartet of Tacoma singers with Emmeline Powell, pianist, as accompanist.

A composition for the piano entitled "Carmencita," by Robert Weisbach, bears endorsement from leading artists, among them Leopold Godowsky of whose class in Seattle Mr. Weisbach was a member.

Of interest to musicians of Pacific Coast cities is the announcement of the engagement of Beatrix Camp, a local pianist, to Henry L. Perry, of San Francisco. Mr. Perry, whose tenor voice and musicianship have made him a general favorite wherever he has been heard, is a member of the Tono Art Society of London, and is at present

choir master of the First Congregational Church of San Francisco.

Erna Wierow, soprano, who left for the East in September to study voice with Oscar Saenger, has accepted a position as soloist in St. Mark's Church, New York.

Rose Schwinn, a well known pianist, daughter of Mr. and Mrs. H. J. Schwinn, arrived in New York from overseas service recently after an extended absence. Miss Schwinn was a pupil of the New York Institute of Musical Art. K. M. K.

TRIO INTIME WINS GREAT SUCCESS IN LOS ANGELES DEBUT

Philharmonic Orchestra Members Form New Organization—Mme. Schumann-Heink to Give Third Recital—Mr. and Mrs. Rothwell Guests of Dominant Club—John Smallman and Henry Svednoffsky Please at Philharmonic Concert—Notes

Los Angeles, Cal., February 16, 1920.—Before a representative audience of social lights, patrons of music and professional musicians the Trio Intime made its first appearance Tuesday evening, and, judging from the enthusiasm of those assembled, this very unusual combination has made a fine beginning.

This trio, the only one of its kind on this Coast, is an offshoot of the Philharmonic Orchestra, the artists being, Alfred Kastner, harpist; Jay Plow, flutist, and Ily Bronson, cellist—each one so fine in his own line that, it goes without saying, as a combination they are exceptionally enjoyable.

Mr. Kastner's mastery of the harp has been noted before and the lovely appealing tone that Mr. Plow evokes from his flute is well known, but Mr. Bronson has not been heard as frequently and it was a distinct pleasure to become better acquainted with the excellence of his work.

SCHUMANN-HEINK TO GIVE THIRD RECITAL.

To oblige hundreds of disappointed people, who could not secure admission to her concert yesterday, Mme. Schumann-Heink will give a third concert in the this city.

MR. AND MRS. ROTHWELL GUESTS OF DOMINANT CLUB.

Among the club guests honored at the Dominant Tea on Saturday, were Walter Henry Rothwell and Mrs. Rothwell. These artists are finding much pleasure in the musical life, as well as in the social events which have been overwhelming them since their coming.

Dorothy Johnston, a giver of "Synthetic Programs" embodying song, gesture and dance, was also an honor guest of the Dominant Club. This talented girl from the North will make her public appearance here later in the season.

"POP" SOLOISTS PLEASE LARGE AUDIENCE.

To the admirers of the popular baritone, John Smallman, his singing at the Philharmonic Orchestra "Pop"

concert yesterday was a surprise, showing as it did another phase of his versatility. Well known for his delightful singing of songs, and proving his ability as a choral director, he has now shown the operatic possibilities of his smooth, mellow voice, and he received ample proof of his success in the enthusiasm of his audience. His numbers were the Verdi aria, "Eri tu," from "Il Ballo in Maschera," and "Promesse de Monavenir," Massenet. After the latter he was obliged to give an encore, for his reappearances would not satisfy his friends.

When Henry Svednoffsky modestly rose from his chair among the violinists, his first tone in the Vieuxtemps concerto confirmed his reputation as a virtuoso, and he received an ovation from the audience and his fellow musicians. Mr. Svednoffsky's tone is an exquisite one and his delicate touch in florid work was delightful.

The entire program was up to its usual excellence and a big audience enjoyed it to the fullest extent.

NOTES.

Ernest Douglas, the well known organist, gave the first of a series of recitals at his home on Tuesday

(Continued on page 58)

Announcing
THE WORLD'S GREATEST TRIO
HAROLD BAUER
pianist
PABLO CASALS
'cellist
JACQUES THIBAUD
violinist

Available for a limited number of dates in February and March, 1921

For terms apply to

METROPOLITAN MUSICAL BUREAU
33 West 42nd Street, New York City

MASON & HAMLIN PIANO USED

Mason & Hamlin Pianos

cannot be measured by old standards. Through their development of new possibilities in tone and durability they form a class by themselves. Musically the most beautiful and the most highly prized pianos in the world today, they are necessarily the highest in price, and demonstrably the best investment.

Werrenrath Proves a Fine Valentine in "Faust" at First Appearance of Season with Metropolitan

Easton, Scotti and Harrold Score in "L'Oracolo"—Alda and Kingston the Stars of Hadley's "Cleopatra's Night"—Farrar at Her Best in "Faust" and "Zaza"—Caruso in "Samson" and Barrientos in "Rigoletto" Win New Praise—Montemezzi Hears for First Time at Metropolitan His Own "L'Amore dei Tre Re"

"FAUST," MONDAY, FEBRUARY 23 (MATINEE).

The special matinee of "Faust" on the afternoon of Washington's Birthday brought Reinald Werrenrath to the company for the first time this season in the role of Valentine. Mr. Werrenrath has one of the finest baritone voices in existence today, and all its nobility and beauty was in evidence in his singing of the role. He is making many advances as an actor and displays decidedly more freedom of movement and talent for dramatic effects than last season. He was very heartily greeted by a genuinely appreciative audience, which took pains to let him know how thoroughly welcome on the Metropolitan stage is a baritone who sings as well as he does. The rest of the cast had Geraldine Farrar as Marguerite, Giovanni Martinelli as Faust, Raymonde Delaunoy as Siebel and Jose Mardones as Mephistopheles. It was only the Spanish bass' second appearance in the part at the Metropolitan, but he is so far superior vocally to anybody else in the role that his regular assignment to it would seem a logical thing. Albert Wolff, the best French conductor (operatic or symphonic) who has come to these shores in many years, put life and vigor into the familiar pages.

"CLEOPATRA'S NIGHT" AND "L'ORACOLO," MONDAY, FEBRUARY 23.

On Monday evening, February 23, the capacity house that attended the Metropolitan was offered a double bill in the way of "L'Oracolo" and "Cleopatra's Night."

Both operas were well received, the respective casts contributing effectively vocally and otherwise. In the former drama of Chinatown, Florence Easton, Antonio Scotti and Orville Harrold repeated their skillful portrayals of former occasions, while Cecil Arden as the nurse did herself credit in the role that is new to her this season.

The cast of the Hadley opera was practically the same, except that Morgan Kingston was the Meimoun. He interpreted the part to the entire satisfaction of the audience, while Mme. Alda sang her lines beautifully—but she has done this at every performance during the season. Moranzoni conducted "L'Oracolo" and Papi "Cleopatra's Night."

"ZAZA," WEDNESDAY, FEBRUARY 25.

Geraldine Farrar in "Zaza" continues to enjoy popularity at the Metropolitan Opera House. It was repeated there on Wednesday evening, February 25, before an audience that manifested extreme delight and interest in the operatic version of the play that made Leslie Carter famous. As has been recorded previously, Miss Farrar will go down in operatic records as having won one of her greatest triumphs in "Zaza." Her essay of the part is quite perfect and vocally, she was excellent. Crimi was a well voiced Milio, while others who again lent satisfactory support were: Kathleen Howard, Cecil Arden, Pasquale Amato, who was most impressive as

Cascart, and Jeanne Gordon, who sang the small part of Floriana effectively. Ada Quintina as Toto again surprised her hearers with her charmingly delivered lines and poise. Moranzoni conducted authoritatively.

"SAMSON ET DALILA," THURSDAY, FEBRUARY 26.

Caruso and Matzenauer were the representatives of the amorous, ancient Hebrews, who are the hero and heroine of Saint-Saëns' sugary, biblical opera, all through the evening of February 26, while Clarence Whitehill's noble voice was the stern figure of justice which brought about the decided fall in the stock of the temple. It was the usually over-crowded audience of a Caruso evening which Albert Wolff, conducting, assisted in entertaining by helping the singers to keep up the pretense that there is something more than emptiness in the story of the giant and first lady barber of history. The ballet music is as delightful as ever and was splendidly played.

"RIGOLETTO," FRIDAY, FEBRUARY 27.

"Rigoletto" was given at the Metropolitan Opera House on Friday evening, February 27, with Maria Barrientos as Gilda. The prima donna was in especially good voice and aroused the usual amount of admiration. Charles Hackett's portrayal of the Duke was an outstanding feature of the performance. Vocally he was excellent and he was accorded a worthy reception, while sharing honors with him was Giuseppe de Luca, who repeated his masterful conception of the title part. Others in the cast were Mary Melli, Jose Mardones, Flora Perini, Louise Berat, Paolo Ananian, Mario Laurenti, Giordano Paltrinieri, Vincenzo Reschiglian and Emma Bornigaglia. Moranzoni conducted with his usual authority and aplomb.

"PARSIFAL," SATURDAY, FEBRUARY 28 (MATINEE).

A huge audience was on hand Saturday afternoon to hear the season's second performance of "Parsifal," with a cast that, save for a few very minor exceptions, was

(Continued on page 46.)



SCENE FROM "PARSIFAL" AND TWO OF THE PRINCIPAL PARTICIPANTS

"Parsifal" was revived by the Metropolitan Opera Company this season and presented in English. The lower photograph shows a group of the flower maidens in the Garden scene. The insert at the left pictures Orville Harrold as Parsifal, and at the right is shown Margaret Matzenauer as Kundry.

Photos by White Studio.



SASCHA JACOBSEN



Jacobsen played with an appealingly lovely tone and just the right proportion of feeling.—*Henry T. Finck in Evening Post, Jan. 19, 1920.*

That sterling young violinist, Sascha Jacobsen, was the soloist (with the New York Philharmonic Orchestra), playing the Mendelssohn concerto with great breadth of lyric beauty.—*Evening Journal, Jan. 19, 1920.*

Sascha Jacobsen gave a masterly performance of Mendelssohn's violin concerto.—*Max Smith in New York American, Jan. 19, 1920.*

The effortless ardor and dazzling virtuosity of this now risen American artist, Sascha Jacobsen, was a happy revelation to those who have not recently heard him and another proof of his well-earned eminence among the great violinists.—*New York Morning Telegraph, Jan. 19, 1920.*

Sascha Jacobsen was greeted by a great audience at yesterday's Philharmonic matinee in Carnegie Hall, where the young violinist gave a performance worthy of high praise in Mendelssohn's concerto.—*New York Times, Jan. 19, 1920.*

Under Exclusive Management of

WINTON & LIVINGSTON, INC.

33 West 42nd Street

New York, N. Y.

COLUMBIA RECORDS

SOME ERRORS OF SINGING AND THEIR CORRECTIONS

By Giacomo Bourg

What is more distressing than to hear a vocalist sing on the wrong voice? It is a thing not infrequent by any means. Jean De Reszke, the famous tenor, for instance, sang baritone for fifteen years, due to a faulty diagnosis on the part of his teacher, Cotogni. Sbriglia in Paris heard him sing Valentine in "Faust," and discovered he was not naturally a baritone but a tenor. Zenatello, the tenor, also sang baritone for many years before discovering his right voice. Tetrzini formerly sang dramatic soprano. Again, operatic impresarios often give artists parts they are not fitted for. A sad example of this is Lucrecia Bori, such a fine lyric soprano. Remember her part in the "Love of Three Kings"? Was it not far too dramatic for her voice? She had to force her voice, and what was the result? As we know, the interior posterior pillars relaxed, together with the vocal chords, and her voice was gone.

Singing on the wrong voice is very often due, as I have intimated, to an incorrect diagnosis, and the results—not only that the full richness of the voice is unrealized, but also that the life of the voice is shortened. Admitting then, the possibility of error, the question arises how to detect it before it progresses, and how to avoid it? First of all, the vocalist should be natural. Not only is this important while teaching progresses, but it is the key to a correct diagnosis. Notice a man singing on the wrong voice, for example, and notice the position of his head and mouth! Is it strained or is it natural? When a natural tenor is trying to sing baritone, for instance, you will detect an inclination to lower the head to the larynx to make the tone more somber. The same thing occurs when sopranos try to sing mezzo. Parsons sang for six years under Cotogni's tutelage, and then he came to me. I noticed a head lowering and an artificial protruding lip position. When I insisted that he relax his head to a natural position and keep his lips natural, he, at first, thought he could not make a sound. He finally became convinced, however, that he was not a natural baritone. And within three months he had developed his nat-

ural timbre to such an extent that experts called him a fine tenor. The important thing here, therefore, was not teaching or developing the voice. It was, first of all and primarily, a correct diagnosis. And after this was accomplished teaching came easy. Again, in tone placing naturalness is of great importance. Tone placing should not be a conscious effort.



GIACOMO BOURG.
Teacher of voice.

My idea of a subconscious natural singer is Batistini. He sings naturally and his tones are not forced. His voice has life and brightness. He is sixty-five years old, and his timbre is still that of a man of twenty-five. Voices of many of our modern young singers, on the other hand, often sound old and hollow. Why? Because their voices are not concentrated. They lack

agility in the voice. Their voices are stiff. To overcome this stiffness a singer should develop flexibility of the tip of the tongue. When the tongue is flexible singing comes as natural as speaking. I am a great admirer of Bonci. He never sings with thickness. He has flexibility. His enunciation is excellent. He focuses his pitch naturally and does not force it as some tenors do. If students could only acquire more flexibility, not only would the life of the voice be conserved, but its quality would be enhanced.

Singers who try to place a tone while singing are conscious of muscles. The reason is they do not know "attack." Every tone has certain weight and one has to learn to focus it. Proper attack can be gained only through staccato, hitting the tone, not slurring it from downward up. The place to learn this is in the studio and not while singing in public. When agility is acquired, the tone gets free and carries. A tone that is forced carries only a short distance, although the singer may imagine that it carries far. But the purely focused tone, even when whispered in high tone, can be heard at a considerable distance. My experience has brought me in touch with cases where the pupil has been taught to force a tone down, or force it up. This is bad. Forcing causes a tone to become contracted, and a singer who forces can never diminish resonance. That is why, when listening to such a singer, you always imagine you are hearing climaxes.

Another important thing is to keep the pharynx open. This is absolutely necessary to produce a beautiful, free, velvety tone. Few modern singers sing with open pharynx. In America, people in their speech are too throaty. Too much inside, too breathy. Why? Because the pillars are relaxed and the pharynx is closed. Italians speak with open pharynx. A bird sings naturally and trills with open pharynx. How can the open pharynx be cultivated? Mainly by acquiring agility. Agility develops the strength of the pillars, and when these gain strength they keep the pharynx open, and that controls the breath.

Lack of naturalness in singing is one of the primary causes, in my opinion, of the failure to progress in singing in the last fifty years. In the former days a singer made a spiritual appeal to an audience. But now the appeal made is physical. I think the so called scientific methods of singing in vogue have much to do with this. The trouble with much of this scientific method is that it is merely pseudo science. It is not fundamental. The right road, I think, is in the direction of a more natural method. All art, at its best, should be natural. The great art conceals itself. It is the natural, unforced way of singing that reveals the beauty, richness and sweetness of the voice.

Emilio A. Roxas' Pupils Give Recital

One of the events looked forward to with pleasurable anticipation by the many friends and admirers of Emilio A. Roxas is his annual students' concert, which was given in Hotel Majestic, New York City, on the evening of Wednesday, February 25, before a particularly large and fashionable audience. On this occasion the maestro presented eleven advanced pupils, whose work in every case disclosed thorough vocal training as well as excellent delivery.

Giovanni Capovilla opened the program with an aria from "Elisir d'Amore," Donizetti. This was followed by "La Mia Canzone," Tosti, beautifully rendered by Vincenzo di Forti. Willerby Simmons sang an aria from "Lucia Di Lammermoor," Donizetti; Regina Kahl was heard in an aria from "Sapho," Gounod, and "Down in the Desert," Ross; Claire Gillespie made an excellent impression with her teacher's charming song, "Adoration," and an aria from "Traviata," Verdi, and Nobuko Hara and Lillian Corya sang a duet from "Madame Butterfly," in which their voices blended beautifully. An aria from "Le Cid," Massenet, and minuet from "Manon," Puccini, were offered by Bella Gatti, whose rendition of these numbers was sincerely applauded. Leon Carson was heard in an aria from "Marta," Flotow, and Ward Stephens' "You and I." Miss La Gambino, who appeared in place of Ellen Scherff, sang "Priore," by Stradella, and "Vissi d'Arte," from "Tosca," Puccini. Alvin Eley gave "O ben tornato, Amore," Roxas, as well as Vanderpool's "Regret." "Uh bel di," from "Madame Butterfly," was effectively sung by Nubuko Hara, and Lillian Corya's rich contralto was admired in an aria from "Mignon." Charlotte Horwitz closed the program with "My Lovely Celia," Arne, and "Jeune Fille," Weckerlin. Mr. Roxas' artistic accompaniments aided the singers materially in the successful rendition of their respective numbers.

Twenty-seven Dates for Moore Next Season

Hazel Moore, a coloratura soprano who is rapidly gaining recognition in the East, will fill a number of engagements this spring in the Middle West. Miss Moore has won high praise from time to time from the press of various cities and also from competent musical authorities. Rupert Hughes said that her voice is one that elicits applause not only because of its type but because of a certain something in the quality itself. It is the opinion that some voices are beautiful because of the velvet, some are remarkable for their brilliancy, but Miss Moore's voice combines the two and is one rarely found. This young artist already is booked for twenty-seven dates for next season.

Alexander Bloch's Coming Recitals

Mr. and Mrs. Alexander Bloch will be heard in recital at Aeolian Hall, New York, on March 20, and in Jordan Hall, Boston, on March 22.

SARA FULLER

Cumulative Critical Comments

Aeolian Hall Recital

N. Y. HERALD—

Miss Fuller is pretty and has a voice in keeping with her looks. A sympathetic quality of tone and an agreeable stage presence are her principal assets. In a group of French songs by Saint-Saëns, Massenet and Debussy, she exhibited the beauty of her voice to advantage.

N. Y. TRIBUNE—

Sara Fuller displayed a voice that was well schooled and produced with ease. Her nervousness affected her singing of the first group of Italian songs but she gave the Mad Scene from Lucia in a workmanlike manner. She sang Debussy's "L'Oiseau Bleu" with considerable charm.

N. Y. WORLD—

A pretty voice, well used.

N. Y. TIMES—

Miss Fuller's debut was as flowery as the day. An large an audience as Aeolian Hall has held recently, applauded the light, clear, rippling voice in arias from "Coe d'Or," and songs including Huerter's "Pirate Dreams," and Rachmaninoff's "Spring."

EVENING JOURNAL—

Miss Fuller has chosen to develop her voice as a coloratura soprano and yesterday sought to reveal her ability in this direction chiefly through the medium of Handel's "Lusinghe Piu Care" and the Mad Scene from "Lucia," in which she did some creditable singing.

N. Y. SUN—

Miss Fuller offered an interesting program of broad scope including classic and operatic arias and modern French, Russian and American songs. She displayed a light, pretty voice. In the Gluck's "Dolce Ardor," she showed knowledge of style as she did in Handel's "Lusinghe Piu Care" and an "Ave Maria" by Cherubini. In such songs

as Debussy's "L'Oiseau Bleu," the singer was at her best. She has no little florid technique, as was seen in her delivery of the Mad Scene from "Lucia." All in all Miss Fuller is a singer of ability.

EVENING SUN—

Miss Fuller displayed a light and pleasing soprano voice not only in operatic arias but also in songs, most notably Rachmaninoff's "Spring" and Huerter's "Pirate Dreams."

MAIL—

"The Spring Is Here"—A flaxen haired young singer added to our growing convictions about the light filled glances of spring in Aeolian Hall yesterday afternoon, by the joyous exultant note which she did not have to force into her soprano voice. Sara Fuller attacked the song literature and chose the Lucia Aria, with flute obligato, Rimsky-Korsakoff's "Hymn to the Sun" from Coq d'Or, Italian, French and English groups. There were few dusky shadows in her interpretations. She has fresh loveliness in her throat and delightful spontaneity.

TELEGRAPH—

Sara Fuller, gifted with a fresh, powerful and flexible voice, pleased a large audience with a most scholarly and effective delivery of a highly interesting and diversified program. She sang Gluck's "Dolce Ardor" with singular clarity, sweetness and truth of tone, and the Mad Scene from "Lucia" with considerable dramatic as well as vocal authority. After her initial nervousness disappeared she proceeded to emphasize the real values of a very substantial success.

Princess Theater Recital

EVENING SUN—

Sara Fuller, soprano, gave a song recital in the Princess Theater Sunday afternoon, with Mr. Hageman at the piano. She sang from "Lucia," from the ancients, the

moderns and the Americans with equal effect.

N. Y. WORLD—

Sara Fuller, soprano, sang interesting songs, some of them unusual, at her afternoon recital in the Princess Theater.

MAIL—

Once more the lilting lyric of Hageman's "At the Well" proved the piece de resistance of a singer's program. Sara Fuller sang it at the Princess Theater yesterday afternoon winning tumultuous applause for herself and Mr. Hageman who accompanied her. Miss Fuller has a soprano voice of good quality especially in the higher range.

TRIBUNE—

Miss Sara Fuller, soprano, gave a song recital yesterday afternoon at the Princess Theater. Miss Fuller possesses a voice which in its medium is of a very pleasing quality. She showed moreover, intelligence and excellent diction, especially in her English numbers like Spohr's "Rose Softly Blooming," Haydn's "The Mermaids Song" and German's "Who'll Buy My Lavender?"

TELEGRAPH—

At the Princess Theater in the afternoon, a considerable audience heard Sara Fuller in an interesting and commendable song recital which included numbers by Spohr, Haydn, Arne's "The Lass with the Delicate Air," Hageman's inevitable "At the Well," Mana Zucca's "Morning" and others by Donizetti, Bachelet, Lalo, Staub, Grieg, Gretchaninoff, Rimsky-Korsakoff and others.

MUSICAL AMERICA—

SARA FULLER IMPRESSES. Miss Fuller has much that goes to make the successful singer. She has stage presence, assurance, excellent breath control and a voice of naturally good quality. In coloratura passages the very high notes were sung solidly and quite on key. This singer will take her place as a very popular recital artist.

FOR CONCERTS OR RECITALS

Address: Sara Fuller, 320 West 51st Street - - - New York City



First American Tour
Russian Isba

by

SERGE BOROWSKY

(BARITONE MOSCOW OPERA HOUSE)

Now playing at

Manhattan Opera House

NOW BOOKING Exclusive Management: NORMA LUTGE, Metropolitan Opera House, New York

Hercules Giamateo's Career Unusual

Hercules Giamateo, Italian-American pianist, was born in New York City. At an early age his father, a prominent clarinet soloist, discovered unusual talent in his young son, which he determined to cultivate carefully and thoroughly, placing him under the care of a favorite pupil of Carl Reinecke, with whom young Giamateo studied for a period of four years, during which time he made such remarkable progress as to astonish his many friends and admirers.

After having studied about two years, young Giamateo surprised a critical audience by his admirable performance at one of his teacher's concerts. His talent was pronounced from the very beginning. He accomplished the astonishing feat of memorizing Beethoven's "Pathétique" sonata in one week and performing it in public, not like a child, but with the assurance of a mature artist. Another feature rarely found in a child was his ability to extem-



Photo by Sol Young.

HERCULES GIAMATEO,
Concert pianist.

porize for hours. At the age of sixteen Mr. Giamateo composed his first "Capriccio," which he accomplished in twenty minutes. This brilliant selection finds favor whenever performed. Many prominent musicians have watched with interest the progress made by this young man, who claims the distinction of having received his entire musical education in his native city. After his early studies Mr. Giamateo continued serious work under prominent teachers. He is an ardent admirer of Chopin.

On December 28, 1919, Mr. Giamateo gave a recital in the Princess Theater, New York, when he was received with tremendous enthusiasm; on this occasion he played two of his own compositions, "Etude a Capriccio" and "Elegy." His playing was sincerely applauded and encores were demanded.

During the season 1920-21 Mr. Giamateo intends giving a series of concerts. He devotes several hours daily to teaching in his beautiful residence-studio, 449 Eastern Parkway, Brooklyn, N. Y.

Music Week at New Rochelle

Music Week at New Rochelle, N. Y., was all that its name implies, under the direction of a capable committee, headed by Veronica Govers, chairman. Harry Scott, mayor of New Rochelle, was the honorary chairman, and the other members of the committee were Elinor Albro, Countess Sedohr Argilagos, Ethel Brown, Eloise Close, Adeline A. Conklin, Mabel Amelia Guile, Mrs. William W. Mallory, Mrs. Clarence A. Read, Emily Grant von Tetzl, Mrs. Harold Weaver, Fred W. Baumer, J. E. Burgum, Rev. Charles Canedy, Rev. Cornelius F. Crowley, Ralph Douglass, George H. Foss, Sigmund Grosskopf, Vernon Hughes, George L. McMillan, J. W. McDowell, M. H. Rice, N. Stuart Smith, Harry Six, C. S. Shumway, Dr. Albert Leonard, Edward Cotter, S. Pettersen, and the directress of the department of music at the College of New Rochelle.

Throughout the city, under the direction of Dr. Leonard, music was made a special feature of the work at the schools, Mr. Foss giving talks on music, the programs being prepared by Mrs. L. M. Stanley. The churches collaborated extensively. The North Avenue Presbyterian Church choir, under the direction of Mrs. Walden Lasky, gave an entire program of music by Horatio Parker. At the First Presbyterian Church, the choir, under the direction of J. W. MacDowell, presented a cantata of Maunder, with a double quartet, a brief organ recital preceding. At Trinity Parish House, the Community Chorus, under the direction of C. S. Shumway, pleased, the soloists being Almyrette W. Giffen and Pearl G. Curran.

The College of New Rochelle celebrated music week, Wednesday evening, February 4, with a piano recital by Pasquale Tallarico. On Thursday evening, February 5, at Knights of Columbus Hall, Ethel Terry Menair, soprano; Ricardo Zappone, tenor; Sigmund Grosskopf and Fred Ruzika, violinists, and Elinor Albro, pianist, were heard. The same evening, at the Y. M. C. A., an interested audience heard Almyrette W. Giffen, soprano, and Mrs. Arthur J. Jones, contralto, present an excellent program, assisted by Elizabeth Bosworth Read at the piano.

Saturday evening, February 7, Lillian Blatsch, soprano; Olive Eldred, soprano; Morgan Liebfried, tenor; Ethel Brown and Florence van Zelm, were on the program presented at the Westchester Commercial School. The week closed on Sunday evening, February 8, with the presen-



Photo by Bradley.

VERONICA GOVERS,
Chairman of New Rochelle's Music Week committee.



Photo by Rosch.

HON HARRY SCOTT,
Mayor of New Rochelle, N. Y., and honorary chairman of the Music Week committee.

tation of Rossini's "Stabat Mater," at Loew's Theater. This work was conducted by John Doane, and had as soloists Marguerite Hazzard, soprano; Alice Louise Merton, contralto; James Price, tenor; James Stanley, bass. J. E. Hart, organist, and Mrs. Read, pianist, aided in the effectiveness of the presentation. On the same program were also Kathryn Lee, soprano; Miss Richards, contralto, and Maximilian Rose, violinist.

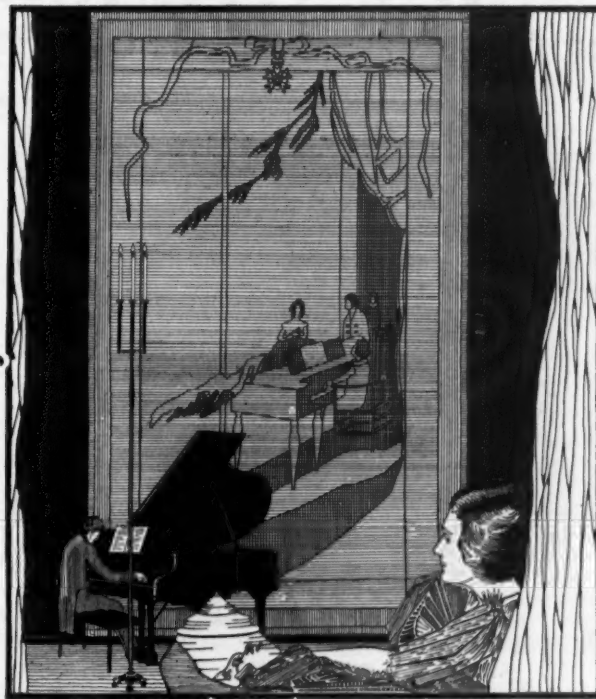
Helen Ware to Play Interesting Works

Helen Ware, violinist, will appear at Aeolian Hall on the afternoon of March 5 and is to be heard in compositions by the following composers: Lachair, Mozart, Tschalkowsky, Paganini-Spalding, Hubay and Brahms-Joachim, of her own works she will offer the "Prayer," "Canary and Wildbird," "Gentle Shadows," and "Caprice Genett."

ALFREDO MARTINO

The eminent Vocal Teacher and Author of "The Mechanism of the Human Voice," announces that he has secured the following authorities for his faculty: Mr. CESARE SODERO, Conductor and Composer, will coach operatic repertoire; EDARDO TRUCCO, Director, will direct and coach stage department. For Terms and Dates address

131 Riverside Drive, New York



KNOWN, WHEREVER MUSIC IS HEARD,
FOR THE BEAUTY OF ITS TONE AND THE
DISTINCTION OF ITS DESIGNS.

Chickering
Established 1823

NEW YORK CONCERTS

(Continued from page 28.)

"Les Anciennes," La Thiere, played by H. H. Escher, and "March et Cortège De La Reine De Saba," Gounod.

Phillip Gordon scored a tremendous success, playing a group of four piano solos comprising "Gavotte," Gluck-Brahms; "Witches Dance," MacDowell, as well as Liszt's "Etude de Concert" and Hungarian rhapsody, No. 12, to which he added as encore, an etude by Chopin. Mme. Clayburgh sang a group of four numbers, Maurice Eisner accompanying her admirably. Miss Barstow played, brilliantly Saint-Saëns' "Rondo Capriccioso," winning sincere applause and many recalls. Mr. Stern was heard in a group of three songs—"In Flanders Fields," Spross; "Big Brown Bear," Mana-Zucca, and "Come to the Fair," Martin.

Philharmonic Society of New York—

Sergei Rachmaninoff, Soloist

On Friday afternoon, February 27, the Philharmonic Society of New York, Josef Stransky, conductor, presented an unusually attractive program comprising symphony in G major ("Surprise"), Haydn; Liszt's concerto, No. 1, in E flat major, for piano and orchestra, in which Sergei Rachmaninoff sustained the solo piano part; variations and fugue for orchestra on a theme by Mozart, op. 132, Reger; symphonic poem, "The Isle of the Dead," op. 29, Rachmaninoff, and Tchaikowsky's "Marche Slav," op. 31.

The orchestral numbers were effectively presented under the able guidance of Mr. Stransky, who infused warmth and intelligence into the works rendered. Rachmaninoff's symphonic poem, which was heard for the first time at these concerts, is a particularly impressive work and was enthusiastically received.

Mr. Rachmaninoff gave a broad, free and brilliant reading of the Liszt concerto, in which the support given by

Professor Leopold Auer

Indorses and praises very highly
ALBERT GOLDENBERG'S VIOLIN INSTRUCTION
824 Carnegie Hall, Tel. Circle 3467 Application by mail

EDWIN FRANKO GOLDMAN

CONDUCTOR, The Goldman Concert Band
"A Symphony Orchestra in Brass" Columbia University Concerts
800 West 144th Street New York

MADAME
BIANCHINI - CAPELLI

desires to announce the opening of her
Conservatory of Vocal and Dramatic Arts,
under her personal direction.

Personally
endorsed by **ENRICO CARUSO**
55 EAST 92ND STREET NEW YORK
Tel. Area 5120

the orchestra was of a supreme order. The great Russian master played this work as few pianists can play it. His thorough musicianship being evident throughout and proving that he is not alone a master of the Russian school, but shows supremacy in everything pertaining to piano playing irrespective of schools and traditions.

Commodore Evening Musicales—Ruffo, Van
Gordon, Rubinstein and Lita May, Soloists

Titta Ruffo's was the name which headed the program of the Hotel Commodore Musicales on Friday evening, February 27, but, good as he was, he by no means ran away with the honors of the evening, which were justly shared by Cyrena Van Gordon, the statuesque contralto of the Chicago Opera Company; Arthur Rubinstein, pianist, and the substitute for Idelle Patterson, Lita May, a diminutive coloratura soprano, quite new to New York, who surprised the audience and got the heartiest welcome of the evening.

Mr. Rubinstein opened the program with a group, mostly Chopin, and was compelled to play encores. The surprise soprano, Lita May, sang "Ah, fors' e lui" (which had been scheduled for Miss Patterson), making a tremendous hit, which she repeated later in singing a group of songs. Miss Van Gordon also contributed an aria, "O Mio Fernando," from "La Favorita," and a group of songs, in both of which her splendid voice gave pleasure. Mr. Ruffo was the recipient of his usual extraordinary reception on both his appearances, singing the first time the familiar "Patrie" aria of Paladilhe and at the end of the program a group of Italian songs. The huge grand ballroom was crowded and there was a spirit of enthusiasm through the whole program which exceeded anything that has attended the other concerts this year.

Rosa Simon, Pianist

Rosa Simon gave a piano recital in Aeolian Hall on Thursday afternoon, February 26, playing a program which contained Beethoven's sonata, op. 57; eight fantasies, Schumann; andante favori, Mozart-Bendel; "Arabesque," No. 1, Debussy; ballade in G minor, op. 118, No. 3, Brahms; "Etude de Concert," in F minor, Liszt, and Chopin's Ballade in A flat major, op. 47.

The young lady, who is a pupil of Elizabeth Quail, created an excellent impression. She possesses reliable and facile technique, and plays with warmth, color and intelligence. Her work gave pleasure to a good sized audience.

Lester Donahue, Pianist

Lester Donahue, pianist, gave his second recital of the season at Aeolian Hall on Friday afternoon, February 27. His program began with Brahms (the seldom heard "Edward" ballad), Schumann and Chopin, followed by the MacDowell "Keltic" sonata and by a group, which began with "The Gargoyles of Notre Dame," by Ethel Leginska, and included Carpenter's "Little Dancer" and "Little In-

dian," two short works dedicated to Mr. Donahue, and ended with the "Forest Murmurs" and "St. Francis Walking on the Waves" of Liszt. Mr. Donahue is a pianist of many fine qualities, notable among them unusual beauty of tone and a finely graduated touch. Nor are strength and breadth of feeling missing, as he showed frequently in passages of the "Keltic." His ability to color is pronounced and was demonstrated particularly in the peculiar piece of Miss Leginska and in the Carpenter numbers. His technique is ample and coped without difficulty with the Schumann toccata, while of the empty, noisy St. Francis affair he almost made music by the exuberance of his playing. All in all a very satisfactory exposition of a well chosen program.

SATURDAY, FEBRUARY 28

Louis Graveure, Baritone

With a program largely made up of numbers by Moussorgsky, Mortelmans, and Treharne, who furnished accompaniments of a most able order, Louis Graveure, the distinguished baritone, once more gained the admiration of a large audience at Aeolian Hall, Saturday evening, February 28. In the choice of his program, Mr. Graveure revealed his artistic ability in large measure, and, in the rendition of each song, there was the superb control, the beautiful vocal quality and intelligent interpretation that has become associated with his art. That he holds a place among the favorite concert artists of the day was entirely evident in the reception accorded him upon his entrance, and throughout the evening sincere appreciation was often and noisily manifested.

The opening group of Moussorgsky songs (repeated by request) contained "In My Attic," "Death's Lullaby," "The Seminarist," "The Doll's Cradle-Song" and "Parasha's Song," each of which was given with exquisite finish. The following Belgian songs received their first American performance. Composed by Lodewijk Mortelmans, they were entitled "Evening," "The Tom-Tit," "The Call of Death" and "The Young Year." The legato mood of "Evening" was exceptionally impressive and there was fine melodic feeling in the other three. For an encore Mr. Graveure gave Dvorák's "Songs My Mother Taught Me" with much tenderness.

A French group was provided with "Le Vase Brise," Franck; "Chanson," Faure; "La Vagabonde," Ernest Bloch, and "Notre Amour," Faure. The "Chanson" proved so delightful that the audience insisted upon a repetition and there was also an encore.

Bryceson Treharne was represented with "Have Pity, Grief," "Come Be My Valentine" (repeated), "The Winter Storms" (repeated), "The Fly," "In Youth is Pleasure" and "The Morrice-Dance," the lyrics of which are Old English and were secured in England by Mr. Treharne. The tuneful musical settings are extremely pleasing and found great favor with the audience, Mr. Treharne sharing in the applause. "The Winter Storms" called forth a veritable outburst of enthusiasm. "The Way of June," another of this composer's enjoyable works, was given as an encore.

For a final group Alice Barnett's "Mood," "Berrybrown," Ward-Stephens (repeated); "The Shadow of the Bamboo Fence," Fay Foster, and "Coloured Stars," Bainbridge Crist were programmed. Following this, the audience, seeming loath to have the music come to an end, persuaded Mr. Graveure to add five encores, among them being Fay Foster's "My Menagerie," and "Sylvia," by Oley Speaks.

The occasion was another achievement to add to Mr. Graveure's already long list of notable successes.

Ernest Hutcheson, Pianist

Ernest Hutcheson, pianist, gave his third New York recital of the season at Aeolian Hall on Saturday afternoon, February 28, his program being made up of four of the Schubert "Moments Musicaux" and the fantasia, three Liszt numbers, including the eighteenth rhapsody, and four arrangements by the latter composer—Liszt—of works of the former—Schubert—including the "Erlking," which made a dashing finish to the program. Mr. Hutcheson's excellencies are too well known here to need recapitulation in this column. There is a solid musicianship in everything he does and his playing this year has seemed to take on a warmth that it did not always have. The program, as will be seen, was most interesting and one such as would be made up only by a thinker in music. It was good to hear Schubert's piano music again, for he is a much neglected composer as regards the instrument.

Fritz Kreisler, Violinist

Fritz Kreisler stirred an audience of capacity size to great heights of enthusiasm at his recital in Carnegie Hall on Saturday afternoon, February 28, when he played a program which comprised concerto in A minor, Bach; Bruch's Scotch fantasy; prelude and allegro, Pugnani; "La Chasse," Chantier (which had to be repeated); rondo, Boccherini (arranged by Willem Willeke); variations on a theme by Corelli, Tartini, and a group of three numbers by Dvorák-Kreisler—Slavonic dances in G minor and G major (the latter being redemanded), and a Slavonic fantasy.

The same beautiful and luscious tone, as well as warmth and fire which the great master invariably infuses into (Continued on page 37.)

RICCARDO STRACCIARI

IN HOUSTON with the Woman's Choral Club

WESTERN UNION TELEGRAM	
TO	HOUSTON TEX FEB 5 1920
FROM	WINTON AND LIVINGSTON
REMARKS	MR STRACCIARI GAVE US A SPECTACULAR RECITAL LAST NIGHT NO ARTIST HAS EVER APPEARED UNDER MY MANAGEMENT WHO HAS GIVEN MORE PLEASURE AUDIENCE HAS LARGE AND APPRECIATIVE THANK YOU FOR SENDING ME SUCH A FINE ARTIST GREETINGS EDNA B. BAUMERS

Mr. Stracciari is Under the Exclusive Management of
WINTON & LIVINGSTON, Inc., 33 West 42nd Street, New York
Columbia Records

TOSCHA SEIDEL

CELEBRATED
RUSSIAN
VIOLINIST

Now Booking. Season 1920-1921—Apply to Exclusive Management

METROPOLITAN MUSICAL BUREAU, 33 West 42nd Street

STEINWAY PIANO USED

New York City

COLUMBIA RECORDS

BREACH WIDENS BETWEEN BOSTON SYMPHONY ORCHESTRA AND ITS MEMBERS

Unionization Is Now Inevitable—Higher Living Wage Demanded—Frederick Fradkin, Concertmaster, Sides with Fellow Musicians and Also Joins A. F. of M.

Boston Mass., February 29, 1920.—The events of the past week indicate that complete unionization of the Boston Symphony Orchestra is now inevitable. The impetus to this end happened when Frederic Fradkin, the celebrated concertmaster, joined the American Federation of Musicians. Mr. Fradkin, who was the only American violinist that ever won a first prize at the French Conservatory together with a purse of 2000 francs from the French government, gave his reasons to the press in an interview as follows:

"I have never asked the trustees of the Boston Symphony Orchestra officially for anything—I have never been refused anything and am antagonistic to no one. I joined the union as a matter of principle. I have no intention of going elsewhere. I have been very happy here and personally have been fairly treated by the trustees.

"However, I could not sit in my chair and know that the men behind me are not getting enough salary to buy the things they need to live properly. I believe that it is to the benefit, individually and collectively, of the members of the orchestra as well as of the trustees to have the orchestra unionized. It will produce a better comradeship and morale.

"Conservative people believe that the unionizing of the orchestra will tend to take away from its high artistic

standard. But I firmly believe that the existence of union affiliations among the members will in no way interfere with the artistic standard. It is not an antagonistic movement against the trustees. It is simply a movement for existence.

"The best musicians in America exclusive of the Boston Symphony Orchestra are union musicians and it has never been found that their union affiliations interfere with their artistic standards.

"In France every famous conductor belongs to the French Syndicate of Musicians.

"It is not possible today to pick up first class musicians on every corner in Europe. Many of the most famous musicians were killed in the war and the choice is very limited. You can't take fifteen men out of the orchestra and not harm it materially.

"I can understand Maj. Higginson thirty years ago going to Europe to obtain musicians, but there is a wealth of material in America now. I am sure that if we looked around seriously we'd get a high standard of choice to fill our vacant places.

"I think that with the orchestra unionized that a larger scope in obtaining material for orchestra will be possible within union circles."

J. C.

Dorothy Jardon Sings at Pershing Festival

At the recent music festival in Nashville, Tenn., given in honor of General Pershing, the soloist chosen was Dorothy Jardon, who is a great favorite in the South as



DOROTHY JARDON.

well as in other parts of the country. Among her songs were "The Long, Long Trail" (Zo Elliott) and "Smilin' Through" (Arthur Penn), both of which were so well sung that enthusiasm knew no bounds. General Pershing, particularly, was delighted, and the Nashville press spoke of her fine singing in no uncertain terms of praise.

Russian Isba to Tour

The Russian "Isba" which opened at the Belmont Theater, Monday, February 16, is described as a decided novelty

in musical entertainment, a unique operetta with dances. The music is that of Tschaiowsky, Lwoff, Gretchaninoff, Bartmansky, Archangelsky and Moussorgsky. Folk songs, sacred songs and gypsy songs are introduced and a program of dances is included that is different from any type of Russian dances heretofore presented in this country.

Serge Borowsky, the Moscow Opera baritone, staged the Russian "Isba," organizing it from the best Russian talent that was entertaining the armies of the Allies, and it became the largest individual organization providing amusement for the Allied soldiers.

The company consists of forty-five people, with special scenery for the three acts. A tour of the United States will follow the Manhattan Opera House engagement, under the management of Norma Lutge, the American woman impresario.

NEW YORK CONCERTS

(Continued from page 36.)

his work and which places him in the forefront of living violinists, were again dominant in his performance. The audience evidently considered the concert too short, for, in addition to the programmed numbers, the insistent applause called for six encores. Carl Lamson accompanied sympathetically.

Israel Orphan Asylum—Langenhan, De Zanco and Shomer-Rothenberg, Soloists

A concert for the benefit of the Israel Orphan Asylum was given in the Seventy-first Regiment Armory on Saturday evening, February 28, which was attended by an audience of over five thousand. The stage was filled with prominent speakers, each of whom made short addresses.

The musical part of the program was in charge of Hugo Boucek, who secured the services of Christine Langenhan, soprano Mme. Shomer-Rothenberg, interpreter of Jewish folksongs, and Serge De Zanco, tenor. Mme. Shomer-Rothenberg first sang a group of three songs—"Der Bologola," Saslavsky; "Mit Kein Gebeten," Bromoff, and "Eili Eili," Kurt Schindler. Mr. De Zanco followed with an aria from "Romeo and Juliet," Gounod. Mme. Langenhan, who was in unusually fine voice, charmed the audience with her artistic singing of an aria from "La Gioconda," Poncielli, and a group of songs comprising "So Soon Forgotten" (in Russian), Tschaiowsky; "Lullaby" (in Russian), Gretchaninoff; "Elegie" (in French), Massenet; "In the Afterglow" (in English), Frank Grey; "Song of the Open" (in English), La Forge, and Mana-Zucca's "Rachem" (in Hebrew).

A duet from "Faust" was effectively rendered by Mme. Langenhan and Mr. De Zanco. Claude Gothelf accompanied Mme. Langenhan admirably.

Greta Masson Delights Winnipeg

Another triumph for Greta Masson, the American soprano, was her recent appearance in Winnipeg, Canada, when three newspapers unanimously agreed about the beauty of her voice and the perfection of her art. The Manitoba Free Press wrote: "Miss Masson proved herself a finished artist. Her voice is sweet and sparkling and her enunciation excellent, but perhaps her success is equally due to the manner in which she enters so completely into the mood of each selection. From the first she held the sympathy of her audience by her charming personality and easy poise." The Winnipeg Evening Tribune said, "Greta Masson a singer with a fine gift of interpretation stirred a large audience into enthusiastic expression of its genuine pleasure. Everything was musically and artistically; she used to excellent advantage a voice which charms. As for phrasing, breathing and other technicalities, there was nothing to criticize. Plenty of vocalists have come to Winnipeg with a good deal less art." And last but not least the Winnipeg Telegram wrote: "Her voice is exceedingly sweet and flexible and her enunciation was remarkably clear throughout her entire program."

Trentini Returns

Emma Trentini came back to New York last week on the Kaiserin Augusta Victoria after being absent since before the war. It is understood that Miss Trentini, who began in this country with Hammerstein's Manhattan Opera Company, and later became a star in comic opera, will enter musical life again under the direction of George Blumenthal.

GET A LINE ON FRED PATTON



REMINDS ONE OF DAVID BISPHAM. *Halifax Echo.*
(Elijah)
ONE WOULD HAVE TO HARK BACK TO MYRON W. WHITNEY TO RECALL HIS EQUAL. *Newark News.*
(Robin Hood) (Scarlet)
SINGS POWERFULLY, EASILY AND EFFECTIVELY. *Hartford Courant.*
SANG WITH SMOOTH AND OPULENT TONES. *Philadelphia North American.*
(The Bells)
HIS REMARKABLY CLEAR Diction WAS A DELIGHT. *New York Evening Mail.*
(The Bells)
HIS SINGING WAS DYNAMIC AND EFFECTIVE. *Greensboro, N. C., News.*
(Messiah)
HAS SPLENDID RICH VOICE. *Bridgeport Times.*
(Verdi Requiem)
HIS VOICE RANG LIKE A TRUMPET THROUGH THE HALL. *Minneapolis Tribune.*
(Samson and Delilah) High Priest.
RESPONSIBLE FOR FRESH DELIGHT AND VERY WARMLY RECEIVED. *Waterbury Republican.*
(Messiah)
A VOICE RICH, CORRECTLY PLACED—MASTERFULLY CONTROLLED. *Chautauqua Daily.*
(Judas Maccabeus)
A BARITONE OF SPLENDID ABILITY WHO WON INSTANT FAVOR. *St. John, N. B., Globe.*
SANG WITH RINGING BEAUTY OF TONE. *Olean, N. Y., Times.*
A BRILLIANT SINGER WHO HAS BROUGHT ENUNCIATION TO PERFECTION. *Toronto News.*
(Songs of the fleet)
SANG "SATAN" WITH DRAMATIC INTENSITY, DIGNITY AND DEFIANCE. *Keene, N. H., Sentinel.*
(Beatitudes)
HE IS IN A CLASS BY HIMSELF. *New Glasgow, N. S., News.*
(Elijah)
GREAT SONORITY OF TONE AND CLEAR ENUNCIATION. *Schenectady Union Star.*
(Creation)
HIS VOICE IS RICH, WARM AND OF AMPLE VOLUME. *Boston Post.*
(Creation)
HIS SMOOTH SINGING OF "SOFTLY PURLING" MOST ENJOYABLE. *Springfield Republican.*
(Creation)
A BARITONE VOICE OF WONDERFUL RANGE AND QUALITY. *Hempstead Sentinel.*
QUITE WITHOUT COMPARISON. *Halifax Recorder.*
(Golden Legend)
POSSESSES THE IMPORTANT MERIT OF CLEAR ENUNCIATION. *Philadelphia Inquirer.*
AN INSTANT FAVORITE WITH HIS SPLENDID VOICE. *Bridgeport Herald.*
SANG WITH DRAMATIC EXPRESSION. *Waterbury, Conn., American.*
A NEW BASS OF SPLENDID QUALITY. *N. Y. Times.*
(Messiah)
RICH, STRONG AND WONDERFULLY MODULATED VOICE. *St. John, N. B., Telegraph.*
PLEASING VOICE AND CLEAR CRISP PHRASING. *Toronto World.*
CLEAR DELINEATION OF TEXT, MUSIC AND SITUATION. *Minneapolis Journal.*
BARITONE OF DRAMATIC EFFECTIVENESS AND GREAT RANGE. *Schenectady Gazette.*
NOTHING LEFT TO BE DESIRED. *Halifax Herald.*
ENUNCIATION FAR THE CLEARER OF THE SOLOISTS. *Philadelphia Public Ledger.*
"IT IS ENOUGH," NEVER HEARD TO BETTER ADVANTAGE. *St. John, Standard.*
MELLOW, EVEN VOICE AND WELL GOVERNED STYLE. *Toronto Globe.*
SINGS WITH VIGOR, POWER AND PURITY. *N. Y. Globe.*
CARRIED THE AUDIENCE, DELIGHTING, THRILLING, EXALTING. *Halifax Mail.*
HIS VOICE IS SONOROUS AND RESOUNDING. *Philadelphia Evening Bulletin.*
PERFORMED ADMIRABLY. *N. Y. Evening Post.*
BRILLIANT HIGH NOTES AND COMMENDABLE ENUNCIATION. *St. John Times.*
HIS ARIA MARKED A MEMORABLE MOMENT IN A NOBLE PERFORMANCE. *N. Y. Tribune.*
DRAMATIC EFFECTIVENESS AND CLEAR ENUNCIATION. *Toronto Star.*
HE TRANSPORTS THE SPIRIT. *Halifax Chronicle.*
SCORED A POPULAR SUCCESS WITH HIS RICH DEEP VOICE. *Newark Call.*

Until July 1st
Management of WALTER ANDERSON
62 West 45th St., New York City

Season 1920-21
Exclusive Direction HENSEL & JONES
Aeolian Hall, New York City



BARITONE

is singing

"Values" Vanderpool

"Pickaninny Sleep Song" Strickland

NOW TOURING MAINE

Management:
ANTONIA SAWYER

Aeolian Hall, New York City

DAVID BISPHAM

INSTRUCTION IN VOCAL ART AND DRAMA
OPERATIC AND CONCERT REPERTOIRE
OPERA, CONCERTS AND RECITALS
44 West 44th Street, New York

CORNELIUS RYBNER

former head of the Department of Music at Columbia University, will accept a limited number of talented pupils in Piano, Composition and Orchestration. Address: 316 W. 94th St. Tel. 2786 River.

Alice GENTLE

NOW CONCERTIZING IN THE WEST
Management: HAENSEL & JONES Aeolian Hall, New York

G. TILDEN DAVIS

Accompanist and Coach
Studio: 272 West 77th St., New York Telephone: 9722 Schuyler

J. FRED WOLLE

ORGANIST
Management: THE WOLFSOHN MUSICAL BUREAU,
1 West 34th Street, New York

BIANCA RANDALL

Lyrical Dramatic Soprano
CONCERTS " OPERAS " COSTUME RECITALS
Address: Joseph De Valdor, Personal Representative
1 W. 34th Street, New York

Alice Nielsen

1425 BROADWAY

THOMAS GRISELLE, Accompanist

Chalmers Clifton

Conductor Composer

1 WEST 67th STREET NEW YORK CITY



KATHRYN LEE

An American Singer
Season 1919-20

Exclusive Management:
CONCERT BUREAU RAOUL BIAIS, Inc.
129 West 42nd Street, New York

NEW YORK

PHILHARMONIC

Founded 1842

CONCERTS

JOSEF STRANSKY, Conductor

COAST TO COAST TOUR

1921-Spring-1921

(April-May-part of June, 1921)



For dates apply to
FELIX F. LEIFELS, Manager, Carnegie Hall, New York

SEASON 1919-1920

GERALDINE FARRAR

FRITZ KREISLER

SERGEI RACHMANINOFF

ARTHUR HACKETT

DIRECTION, C. A. ELLIS
80 BOYLSTON STREET
BOSTON, MASS.

BRITISH WORKS FEATURED BY TORONTO NATIONAL CHORUS

Program at Annual Concert Made Up of Native Compositions—Toscha Seidel, the Soloist, Plays Brilliantly—Academy Presents Valuable Musical Art Course—Lenora Sparkes and Benno Moiseiwitsch Win Laurels at Women's Club Concert

Toronto, Can., January 31, 1920.—Musical activities in this city have been much impeded owing to the unfortunate outbreak of smallpox, which happily, however, is now rapidly declining. With the return of normal conditions, Josef Hofmann, Rachmaninoff and others are scheduled to appear.

SEIDEL SOLOIST AT ANNUAL NATIONAL CHORUS CONCERT.

The annual concert of the National Chorus of Toronto, Dr. Albert Ham, conductor, which was given on Thursday evening, January 22, with Toscha Seidel as soloist, was one of the best this excellent society has given. Massey Hall was crowded and the audience was most enthusiastic. Works of British composers made up the program, including the choral ballad, "Beside the Ungathered Rice He Lay," by Coleridge-Taylor, and a part song for men's voices, entitled "Memory," by Shephard, admirably sung unaccompanied. The choir is composed of fresh and, for the most part, young voices, the tone quality being pure, round and very elastic. Dr. Ham securing effects of great beauty and smoothness. An interesting part song of humorous character, composed by the distinguished conductor when he was a very young man, "Little Jack Horner," was full of grace and sparkle. The society and all connected with it can be congratulated on the success of this concert.

Toscha Seidel met with his usual brilliant success on this, his first appearance in this city, and was recalled more than a dozen times. His playing of Vitali's chaconne was scholarly, dignified, and his other numbers, including several encores, disclosed his prodigious technique, wonderful intonation, superb tone and warm hearted expression in a manner thoroughly captivating.

Ruby Forfar-Bowden, pianist for the National Chorus, was excellent, and Mr. Kaufman, who accompanied for Seidel, proved himself a good associate.

ACADEMY HOLDS MUSICAL ART COURSE.

The musical art course at the Canadian Academy of Music has been a feature among the musical happenings here this winter, the series being very diversified and including lectures and recitals, covering a wide scope of musical matter, historic, academic and aesthetic. Dr. Ham, Mr. Welsman, W. O. Forsyth, Dr. Ernest MacMillan, Peter C. Kennedy and Alfred Bruce are responsible for the lectures, and the Academy String Quartet (Luigi Von Kunits, first violin; Moses Garten, second violin; Alfred Bruce, viola, and George Bruce, cello), with the assistance of Frank Welsman and Dr. MacMillan, pianists, are giving several chamber music concerts, the first of which took place on Saturday evening, January 24. The offerings on this occasion were Mozart's quartet in B flat major and the Brahms piano quartet, op. 25, the pianist being Frank Welsman, late conductor of the Toronto Symphony Orchestra and one of the directors of the academy. Both of these works were given sympathetic readings, there being a unity between the players which made itself felt by everyone present. The assisting artist was Nellye C. Gill, who sang a group of folksongs to the well played accompaniments of her teacher, Otto Morando.

LENORA SPARKES AND MOISEWITSCH WITH WOMEN'S CLUB. On January 29 the annual concert of the Toronto Women's Club, which has grown to be a valuable factor in the musical life of the city, served to introduce Benno Moiseiwitsch, the pianist, who has achieved such notable success in London and New York. He met with an ovation from an audience which became thoroughly enthusiastic over his brilliant playing. For elegance, beautiful coloring and refinement in the use of the pedals, as well as illuminative phrasing, he was impeccable. His first group, by Scarlatti, Rameau and Bach, was delightfully performed, and the Brahms variations was given with comprehensive sweep and dignity. Moiseiwitsch is an artist of uncommon gifts, whom Toronto hopes to hear again soon.

The associate artist was Lenora Sparkes, of the Metropolitan Opera Company, who made a conquest by her exquisite singing, sincerity and charming manner. She gave Italian, French and English songs with equal charm and merit, in addition to several encores. George Deming, her accompanist, gave excellent support.

The concert was under the management of T. E. Suckling, who has brought so many artists here, always with success.

NOTES.

Viggo Kiehl, of the conservatory staff, is to give some lecture-recitals in London, Ont.

Arthur Blight, a very busy teacher and prominent baritone singer, has been booked for many concert appearances, as has also the tenor, Albert Downing.

W. O. F.

Kingston an Ideal Siegfried

At the first performance in Philadelphia of Henry Hadley's new opera, "Cleopatra's Night," Morgan Kingston created quite a sensation by his appearance and performance of the part of Meimoun. On all sides was heard "How like Siegfried, and what a Wagnerian style," which reminds one that Kingston made a special study of the Wagner operas under Dr. Hans Richter before he came to this country, and his beautiful performance of "Lohengrin" at the Century Theater will not easily be forgotten. Sylvester Rawling, writing of that performance in the New York Evening World, said: "Not since the days of Jean de Reszke has the story of the mission of the Knight of the Grail been sung so well. Hats off to you, Mr. Kingston! Your voice, your phrasing, your diction were admirable. No need of a libretto to follow the text."

Votichenko to Be Heard Again in Washington

Sasha Votichenko will return to Washington where he recently played at the residence of Mrs. Marshall Field and

at Col. and Mrs. Robert M. Thompson's home on Sheridan Circle, where he gave a "Concert Intime." On February 28 he was heard in an all-Russian program, with the assistance of the Russian Cathedral Quartet, at the New Willard Hotel. Owing to the success of his New York recital at Aeolian Hall, when many persons were unable to gain entrance to the hall, Mr. Votichenko is planning to repeat his program, with the assistance of the quartet and the Russian Symphony Orchestra, conducted by Modest Altschuler, and will shortly announce the date of his next New York concert, which will also be held at Aeolian Hall.

Ernest Knoch Locates in New York

Ernest Knoch, the well known conductor, has just opened a studio in the Metropolitan Opera House Building, New York City. As the conductor of the world tournee with "Tristan" and other big works, as



Koehne Photo Chicago.

ERNEST KNOCH,

And his pupil, Charles Dalmores, the noted French tenor, who had the distinction of singing in "Lohengrin" in Bayreuth for several years.

well as directing in Europe a cycle of "Parsifal" performances (which led to an invitation as guest conductor at Vienna), and his intimate relations with Bayreuth, where for many years he was a bright light, make his coming to the metropolis an event of great musical importance. Since he has been in America Mr. Knoch has directed some performances at Ravinia for two seasons and also he has wielded the baton elsewhere for "Lohengrin," "Jewels of the Madonna," "Aida" and several "Tristan" performances, with Mme. Matzenauer appearing as Isolde. As Professor Nilsson wrote some time ago, Knoch seems to be right in asking for a bigger place among the few conductors in the country of "genuine operatic resourceful genius." Awaiting a call from one of the large opera companies in this country, Mr. Knoch will devote some of his time to coaching and teaching.

Motel Falco in Demand

Mme. Motel Falco, an artist-pupil of Giacomo Bourq, is very much in demand. Her repertory comprises classic and modern songs in French, Italian, English, Russian and Spanish.

M. E. SODER-HUECK

THE EMINENT VOICE TRAINER AND COACH.

Makes many singers now prominent before the public. Famous for her correct Voice Placement and Tone Development. Engagements secured.

Write for Booklet.

Metropolitan Opera House Studios 1425 Broadway, New York

HAZEL MOORE SOPRANO

RECITAL-CONCERT

Management: May E. Moore, 4th Floor, - - 437 Fifth Ave., New York

The TONE of the BEHNING

piano is recognized by musicians and artists as one particularly adapted for accompaniments to the voice.

The Behning Player meets every requirement demanded by the trained musician.

Agents all over the United States and Australia. Represented in some of the principal countries in Europe and South America.



New York Warerom, 40th Street at Madison Avenue

REVIEWS AND NEW MUSIC

BOOKS

G. P. Putnam's Sons, New York
 "Father Tom," Life and Lectures of Rev. T. P. McLoughlin (1859-1913), by Peter P. McLoughlin; 400 Pages, Illustrated

The subject character of this volume, while a priest within the New York diocese, was an active enthusiast in music, and possessor of a well trained voice. In the twenty years referred to, he had prepared and often given a number of musical lectures which he illustrated with many songs. The principal titles were "Ireland the Home of Music and Song," "Foster's Negro Melodies," "Ballads of Merrie England," "Songs of the Scottish Highlands," "Songs of Sunny Italy," "Gounod's Sacred Songs," "Smiles and Tears of Erin" and "Melodies of the Mother Church."

The book, as prepared by a brother and two sisters of the late priest, is divided about equally between the biographical material and a reproduction of the lectures. These lectures lean rather preponderantly toward the poetic side, therefore do not contain a great deal of technical material, yet they constitute very creditable studies. It is especially noteworthy that the reverend gentleman, as early as 1898 was upholding the innate power of the Stephen Foster melodies, since present day musical authorities are corroborating his opinion on every hand. Of the other lectures, those on Scottish and Irish music lent themselves particularly well to his temper and his Celtic blood. Everywhere he emphasized the value of the poems which inspired the songs of the several countries, and it has been a happy thought of the biographer to reproduce those in the present volume.

MUSIC

G. Schirmer, New York

"The Lark Now Leaves His Watery Nest" and "The Devout Lover," Two Songs for High Voice, Music by Edward Horsman

The lamented American composer of "Bird in the Wilderness" evidently did not consider the accompanist at all, writing music as such, without regard to its difficulty. Accordingly, these are songs for advanced singers, the well known text by Sir Richard Davenant finding appropriate setting, in six flats, with many accidentals. It is to be sung "con anima," and is joyous, with final climax on a high B flat; lowest tone, G flat.

"The Devout Lover" has many of the same characteristics as "The Lark" as to difficulty, but is a slow, tender song, having to do with a mistress of perfections. Such sparkles as here related is not that of nowadays.

"And come unto my courtship like my prayer,
 I touch her, like my beads, with devout care."
 A skillful singer and capable pianist will make a lot out of the song, so full of interesting harmony and beautiful melody. Range, low D sharp to high A.

"Orange Blossoms," "The Roses of Dawn," "Tally-Ho," Three Songs for High and Medium Voice, by Franco Leoni, with piano accompaniment

"Orange Blossoms," words by W. W. Duncan, is a bright encore-song, with banjo-like accompaniment, played lightly, most of it in the treble clef. It has humor, relating to the development of the orange blossom to green and orange hue; then:

"What will you pay for an apple of gold?
 Give me a kiss, and the fruit is sold."

"Ripe at last! Now what will you do?
 I should peel it and eat it, if I were you."
 Range low D to E in fourth space.

"Roses of Dawn" might also be used as an encore-song, for it tells a little story as to what becomes of the rose petals:

"The Queen of Dawn comes to gather them,
 To make the rosy glow of each new day."

Repeating the word "roses" each time a tone higher, the climax comes on a high G, with loud piano.

"Tally-Ho" is a song of the fox-hunt, appropriate in every word of the text (by C. P. Raydon) and the music. The piano part is made to give the idea of the galloping horses, and the word "galloping" many times repeated, at the close of each stanza, gives the music character. There is a tally-ho horn, softly fading in the middle section, and the poem closes:

"Wearily panting, worn and spent,
 Would I be telling the way the fox went?
 (Gasping, as though exhausted)
 Galloping, galloping, galloping—No, not I!"

The last three words are sung quickly, fortissimo, with bangs on the piano.

Appearing on

REINALD

WERRENATH'S

PROGRAM

March 7, Carnegie Hall
 New York

A Plantation Love Song.....Deems Taylor
 May Day Carol (Old Essex)*. Arr. by Deems Taylor
 My Grief (Armenian)*.....Arr. by Deems Taylor

Published in



*New. Printing. Orders received now will be given attention when copies are off press.

J. FISCHER & BRO., NEW YORK
 Fourth Avenue at Astor Place

Waterson, Berlin & Snyder Company, New York, Chicago and London

"Flower of the Snow" (Russian Lullaby), Words by Harry B. Smith, Music by Eddy Brown and Jacques Grandei

This song, principally by the violin virtuoso and composer, Eddy Brown, has distinct individuality, partly due to the so-called "drones" bass of the accompaniment, but more to the augmented intervals of the melody and of consecutive fifths in the treble of the piano. It is all distinctly Far East, suggesting samaras, camels, Siberia and serfs. Mysterious chords, played very softly, introduce the song, all in minor key; later on the skip of an octave in the vocal beginning of each measure is ingenious and effective. A certain rhythmic effect is continuous throughout the song, though not to be sung fast, and the Oriental melody is played throughout on the piano. It closes:

"Sleep and dream, little flow'r of the snow,
 Dream and rest till the morning stars glow.
 Childhood is the golden day, radiant and fair;
 After-years are dull and gray, sorrow and care;

Sleep and smile little flow'r of the snow."
 It is dedicated to Rosa Fosselle, soprano of the Metropolitan Opera Company, range, low F to high G, (B natural optional). Misprints: page four, measure three, second chord printed wrong; last measure of the song, natural sign missing before the high B.

Oliver Ditson Company, Boston, New York, Chicago and London

"The Bell-man" and "White Peace," Two Songs, Music by Cecil Forsyth

"The Bell-man" bears the following inside: "Stratford, April 23, 1616," this being the night of Shakespeare's death, and the song is that of the old-time Watchman, singing "Past three o'clock, no moon, and a stormy night." It speaks of his "lanthorn and bell, and all is well." The piano part begins like a bell, and deep low Gs in the interlude toward the end suggest the old clock striking "Past four o'clock, no moon, and a stormy night." It is an excellent song, with some original moments in both voice and piano. For high and medium voice.

"White Peace" is too short; by the time the singer has attention, the song is past. An original introduction, high on the piano-keys, a suave melody, simple yet expressive, it makes a good number as contrast to modern love-songs.

"Don't Be Weary, Traveler," Negro Spiritual, by William Arms Fisher

This is one of the effective refined Negro songs arranged by Fisher, which one hears frequently nowadays. The "American Negro Spirituals" are taking a strong hold on our audiences, for they possess real American characteristics. This one is plaintive, rich in harmony, a real art-work; for high and medium voice.

"The Unknowing," Words by Theodosia Garrison, Music by Frank St. Leger

A song of beautiful conception, both poetically and musically. It is an echo of the ever-human trait to think off of our dead, for

"They do not know the awful tears we shed,
 The tender treasures that we keep and kiss . . .
 They could not be so still, our quiet dead,
 In knowing this."

Lofty in harmony and melody, this song is one especially suited to Memorial or Decoration Day Services, funerals, etc. For high and medium voice.

"Dusk," "In the Garden of the World" and "Song Is So Old," Three Songs, Music by Charles Repper

"Dusk" moves along tranquilly to a repeated figure in the quiet accompaniment, descriptive of twilight, with a sweet voice melody. "In the Garden of the World" is short, a pretty love-song, of much charm, making comparisons between the jonquil and her hair; the lily and her cheek, etc. Some blonde! For medium and low voice. "Song Is So Old" is fine! Great! An ideal love-song, of moderate tempo, yet with a swing. He sings:

"Let me be still and breathe no word,
 Save what my warm blood sings unheard . . .
 Song is so fair, love is so new!"

For high and medium voice.

"The Admirals" (R. D. Ware), "Drake's Drum" (Henry Newbold) and "Pirate Song" (Conan Doyle), Three Nautical Songs for Baritone, Music by G. W. Chadwick

"The Admirals" is an eleven-page song full of Handelian spirit and style, which Reinold Werrenath, to whom it is dedicated, should sing every time he gets a chance, for it suits his style to a "T." It has to do with the old British admirals, who have a bite and sup with their queen before sailing the Spanish main, attacking the Armada, and destroying the seawolves of the Spanish waters. They drink in wine or ale to their queen and land; Raleigh, Effingham, Howard and Sheffield, Oxford and Cumberland fill high their flagons, then "Up an' at 'em," and the end was to be foreseen. As the poet says:

"So do we see the mockery of wine cups,
 And he who runs may read the awful moral plain;

For all Spanish galleons took in too much cold water,
 While all the thirty Admirals came safely home again."
 "Drake's Drum" has to do with the legend of the sea-fighter, Drake the Devonian, who ruled the Devon seas. Dying at sea he told his henchmen to

"Take my drum to England, hang it by the shore,
 Strike it when your powder's runnin' low;
 If the Dons sight Devon I'll quit the port of Heav'n,
 And drum them up the channel as we drum'd them long ago!"

The piano-part continually suggests the roll of a snare-drum, and the voice has mainly melody, both major and minor. Dedicated to Charles Bennett.

"Pirate Song" tells of a trader who sailed from Stepney town, with a bag full of gold and a velvet gown. But, beware! Ho, ho, ho, the bully bully Rover Jack is out upon the Lowland sea, a-waitin' for that same trader. Where is he now? "His gold's on the captain, his blood's on his gown, all for the bully Rover Jack." This gay rover, rowdy and pirate piles his trade, goes where the liquor's good and the lassies gay, waiting for their bully Rover Jack, and variously in major and relative minor keys. There is a firm time and much swing in the song, so much accent in fact that it makes its own way without difficulty. Needless to say these three songs are worthy of the distinguished Boston composer, who won his laurels in the long long ago; everything he puts forth bears utmost finish, and these three songs are of such hearty, Handelian, old-English style and spirit, that they are sure to be much sung.

Facts About the Musical Pilgrimage to Europe

When Henry Dike Sleeper undertakes his Musical Pilgrimage to Europe next summer the advantages of such a tour will be many for the people who are fortunate enough to be able to accompany him. Already the management of the Intercollegiate Tours has been in communication with various sources on the other side, and everywhere there is direct co-operation. For instance, M. Bonnet, organist of St. Sulpice in Paris, has given Professor Sleeper a cordial invitation to attend services in his church and promises to give the tourists special music. The Loughborough Foundry will cast a special peal of bells while they are there and Prof. W. W. Starmer will give a lecture on the art of bell founding and bell ringing. The management of the Kursaal at Ostend has assured the pilgrims that its famous orchestra of one hundred pieces will play on the day they are due there and there will be a special program. Dr. Terry, organist of the Roman Catholic Westminster Cathedral, is very much interested in the pilgrimage and has expressed his desire to co-operate to any extent in putting on special programs. He is interested especially in the sixteenth and seventeenth century music.

Ruth Ray Touring Maine

A concert tour in Maine will keep Ruth Ray, the popular young American violinist, constantly busy from February 23 to March 18. The tour, under the direction of Walter R. Chapman, comprises some eighteen dates for Miss Ray who scored so heavily in her New York debut recital and duplicated her success as soloist with the Chicago Symphony Orchestra recently.

Winifred Byrd Engaged for Newark Festival

Winifred Byrd has been engaged to appear at the Newark Music Festival, Saturday evening, May 1. Another interesting Byrd appearance is that scheduled for the New York Hippodrome on Sunday, April 11, when she will appear in joint recital with Rosa Raisa and Giacomo Rimini.

E. ROBERT SCHMITZ

French Pianist



First Eastern performance of John Alden Carpenter's Concertino for Piano and Orchestra, with Boston Symphony Orchestra, February 13, 1920.

WHAT THE BOSTON CRITICS SAID:

Olin Downes in Boston Post: "A performance of breath-taking mastery. . . Mr. Schmitz proved himself a super-pianist . . . virtuosity unbridled."

Philip Hale in Boston Herald: "Mr. Schmitz, a pianist of the first rank . . . singularly beautiful and liquid touch . . . the performance was dazzling."

Boston Globe: "Remarkable technical skill." Christian Science Monitor: "A tone of great beauty."

Boston Evening Record: "His technical resources are apparently unlimited . . . great reservoir of unused strength . . . performance tremendously interesting."

Mr. Schmitz has given several New York recitals and has just completed a course of four lecture-recitals at the Ritz-Carlton on the subject, "The Spirit of Modern Music Compared with the Spirit of Classic and Romantic Music; Its Relations to the Other Fine Arts." These recitals probably will be repeated at the Copley-Plaza, Boston.

JUDGMENT OF THE NEW YORK CRITICS:

H. E. Krehbiel in the Tribune: "A pianist of a high order of merit."

Reginald DeKoven in the Herald: "A musician of more than ordinary ability."

Pitts Sanborn in the Globe: "Altogether a pianist of superior equipment."

Mr. Schmitz is now touring in the West, the same success attending him there as in his New York recitals.

Management:

The Music League of America
 1 WEST 34th STREET NEW YORK
 Mason and Hamlin Piano used



Photo by Wide World.

ENRICO CARUSO WITH HIS FAMILY.

Mr. and Mrs. Enrico Caruso and their little daughter, Gloria, now a little more than two months old, are shown in this splendid photograph, taken in their apartment at the Hotel Knickerbocker on February 27, when the great tenor celebrated his forty-seventh birthday anniversary.



TWO "SIX-FOOTERS."

Stanley R. Avery, of Minneapolis, and Harold Land, baritone (at the right), now on tour in Maine.



LHEVINNE, GARDNER AND ACCOMPANIST.

Josef Lhevinne, Samuel Gardner and his accompanist, Emile Newmann, snapped in Norfolk, Conn., where they gave a concert recently under the auspices of Mrs. H. H. Bridgeman. People came on snowshoes, skis and in sleighs to attend the concert and were rewarded by listening to excellent renditions of the various numbers.



LAURIE MERRILL,

The dainty New York soprano, who won fine success singing at a Washington, D. C., concert, February 16.



RICCARDO STRACCIARI

Is one of those concert artists who believe in keeping in good physical condition, and in order to do so he devotes some of his leisure time to sports of all kind. In the accompanying snapshots he is seen hunting near Houston, Tex., where he sang recently. In one of the pictures he is depicted cooking sausages. In another he shows that he is as effective with the gun as he is with his voice, while in the third picture he and his accompanist, Frank Longo, and friends demonstrate that rabbits grow plentifully on the oily soil of Texas.



TALENTED YOUNG COLLABORATORS.

(Left) Ethel Bridges, who hails from San Francisco, and is responsible for the music, to which Dorothy Terriss, of Brooklyn, supplied the lyrics, of a number of successful songs which have been published by Leo Feist, Inc. "Sing Me Love's Lullaby" is, perhaps, the best they have written and has been sung by many well known artists, among them Frances Alda. Other songs to their credit are: "Hawaiian Lullaby," "Just Like the Rose," which Charles Harrison has recorded for the Columbia, "Ching a Ling's Jazz Bazaar," "Beautiful Hawaiian Love" and "Whispering," a new love song. (Terriss photo by DeWitt Ward.)



PAULA PARDEE,

And her little protégée, Mary Victoria, who was left on the pianist's doorstep several days before Christmas. Pinned to the little girl's coat was a note supposed to have been written by the youngster's father in which he said the mother had died and he was not in a position to give Mary Victoria the proper care. He asked that the Pardee family keep her until March 15 and then if they didn't wish to have her any longer to insert an advertisement in one of the morning papers and he would call for her. But—thereby hangs the tale, without doubt he knew the charm of the little thing would win the hearts of the Pardees. And she has. It is doubtful whether they will want to part with her when the time comes.



KATHRYN LEE,

American soprano, who proved a champion of the native composers by giving an All-American concert recently at the Sixty-third Street Music Hall, for which she had the assistance of those whose compositions were represented on the program.



MAY PETERSON,

Soprano of the Metropolitan Opera Company, who is well on the road to recovery from her recent illness of two months, after undergoing a very serious operation at the Lenox Hill Hospital. During the time Miss Peterson was a patient she was scheduled to appear at the Metropolitan Opera, but these appearances have been postponed until the season 1920-21. A long list of concert dates in the South and Middle West were also postponed and it was necessary to cancel some of them. However, the popular singer is again "back in the harness"—so to speak—and is picking up the threads of her successful tour and weaving them stronger than ever.



YVONNE GALL,

Leading French soprano of the Chicago Opera Association, who sang herself into the hearts of the New York public and critics during that organization's season here, and who is now appearing in Boston with equal success in several of her best roles. Here she is pictured (right) as just herself, and (left) in one of her favorite roles, Salome in "Herodiade." (Photo © by Moffett, Chicago.)

Frederic Fradkin Wins Sensational Success As Soloist With the Boston Symphony Orchestra

Violinist Gives Brilliant Performance of Lalo's "Spanish Symphony"—Orchestra Plays Mozart for First Time
This Season and Gives First Concert Performance of Gilbert's "The Dance in Place Congo"—Caroline
Hudson Alexander, Moiseiwitsch and Marjorie Church Give Recitals—Handel and Haydn Soci-
ety Presents "Samson and Delilah"—Young People's Symphony Concerts End—Ethel
Frank's Singing a Feature of Boston Musical Association Concert—Kreisler
Harvard Glee Club Soloist

Boston, Mass., February 29, 1920.—Seldom has a soloist at the concerts of the Boston Symphony Orchestra been rewarded with such an enthusiastic ovation as that which followed the memorable performance of Lalo's "Spanish Symphony" for violin and orchestra by Frederic Fradkin, the admirable violinist, at the concerts of Friday afternoon and Saturday evening, February 20 and 21, in Symphony Hall. There was good reason for the numerous recalls because the young concert master played magnificently. His inspired interpretation of the songful composition was marked by the flawless technic and intonation, the rare warmth and beauty of tone, the mental and emotional concept that his many admirers have come to associate with his work. It is really difficult to refrain from an orgy of superlatives in describing the thorough musicianship with which Mr. Fradkin played; indeed, the performance was more individual and more enjoyable in many ways than the readings of this work that we have heard from more celebrated virtuosi. Mr. Fradkin proved anew his right to rank among the foremost of contemporary violinists.

The first music by Mozart to be heard at the Symphony concerts this season was the charming, tuneful and ever welcome symphony in G minor. Its exquisite music



FREDERIC FRADKIN,
Violinist.

received a distinctly pleasurable interpretation from Mr. Montoux and his men. Henry F. Gilbert's pictorial and dramatic symphonic poem, "The Dance in Place Congo," which although produced by the Metropolitan Opera Company as a ballet, was written and intended for symphonic use, had its first concert performance at the close of this program. The music was inspired by George W. Cable's description of the public square in New Orleans, where the slaves of pre-war days used to gather and dance themselves into a frenzy with the "Bamboula" dance—the barbaric rhythm of which the composer has used faithfully and effectively in his score. It was warmly applauded.

"LA DAMOISELLE BLEUE" HAS FIRST PERFORMANCE.

Debussy's "La Damselle bleue," inspired by Rossetti's poem of glorified emotion, "The Blessed Damsel," had its first performance at the Boston Symphony concerts of Friday afternoon and Saturday evening, February 27 and 28, in Symphony Hall. The orchestra was assisted by a female chorus, prepared by Stephen Townsend, and two soloists—Ethel Frank, soprano, and Claramond Thompson, contralto. The purely orchestral compositions were Gluck's simple and dramatic overture to his opera, "Iphigenia in Aulis," Haydn's charmingly melodious symphony in G major and Charpentier's songful, colorful, and musically effective "Impressions of Italy," in which the viola solo was played by Frédéric Denayer, in a manner which made Mr. Féris's playing of the same solo a few years ago quite unforgettable. The cello solo was played by Jean Bedetti in faultless fashion.

Debussy's exquisite setting of the Rossetti poem hardly suggests the composer of "Pelleas and Melisande," "L'Après Midi d'un Faune," "Images," or of many of the piano pieces. Although Mr. Montoux's apparent in-

ARTHUR J. HUBBARD VOCAL INSTRUCTOR
Assistants: Vincent V. Hubbard
Caroline Hooker
SYMPHONY CHAMBERS, BOSTON

HARRIOT EUDORA BARROWS
TEACHER OF SINGING
15 Conrad Building
Trinity Court, Dartmouth St. - - - Providence
Boston

ability to produce an effective pianissimo and his persistent tendency to thicken his music with a preponderance of brass were occasionally evident in his interpretation of this work, the performance was a memorable one, due, in no small measure, to the poetic and musicianly singing of the soprano soloist. As the disembodied spirit of the woman who had loved greatly on earth, waiting and longing for her lover to join her in Heaven, Miss Frank fairly recreated the wistful measures of exalted beauty, in which Debussy has approximated the sublimated loveliness of Rossetti's verse. She sang with the depth of feeling, the sincerity, and with the loveliness of tone that always mark her interpretations—note the concentrated pathos, born of hope rendered futile by despair, which she summoned at the end: "All this is when he comes." Miss Frank's admirers in this city saw revealed to them very effectively the why and wherefore of her highly successful debut in New York recently. Miss Thompson sang her brief part with a warmth of tone and no little skill. The chorus disclosed the musical intelligence now expected of Mr. Townsend's pupils. The instrumental accompaniment enhances the cantata's mystical background and atmosphere. The audience was warmly appreciative.

CAROLINE HUDSON ALEXANDER PLEASURES IN RECITAL.

Caroline Hudson Alexander, the well known soprano, stirred a large audience to warm applause at her annual recital Tuesday evening, February 24, in Jordan Hall. Mrs. Alexander's program was as follows: Bach, "My Heart Ever Faithful" (from the Pfingst cantata); Handel, "Care Selve" (from "Atlanta"); "Alleluia" (from "Esther"); Charpentier, "Chanson du Chemin"; Georges "Toune mon moulin"; Duparc, "Extase"; Georges "Hymne au soleil"; Rossini, aria, "Bell Raggio" (from "Semiramide"); Rogers, "The Time for Making Songs Has Come"; Henschel, "The Gypsy Serenade"; "The Angels Dear"; Smith, "A Caravan from China"; Denmore, "Marble-Time" (first time); Mrs. H. H. A. Beach, "Far Awa"; Hanson, "Joy, Shipmate, Joy."

Mrs. Alexander's exacting list of songs provided ample opportunity for a fresh demonstration of her talents—a voice of lovely quality and generous range which she uses with commendable skill, excellent diction in whatever language she sings, versatility in interpretation. The singer's numerous and friendly listeners recalled Mrs. Alexander with hearty applause, and she lengthened her program accordingly.

Huyman Butiekan was an exceedingly helpful and sympathetic accompanist.

MARJORIE CHURCH IN PIANO RECITAL.

Marjorie Church, the highly pleasurable pianist, returned to Boston for a recital last Saturday afternoon, February 28, in Jordan Hall. Miss Church's familiar abilities were tested anew in an unusually difficult and interesting program which opened with four numbers from Chopin, continued with a sonata and four preludes by Scriabine, "An Idyl" by Medtner, two preludes by Rachmaninoff, and an arrangement by Charles Repper of the lullaby from Stravinsky's "The Fire Bird," and concluded with a group of pieces by Griffes, Bax, Repper, and Godowsky's effective transcription of Strauss' waltz "Wine, Woman and Song." Miss Church renewed old pleasures with her fine command of touch and tone, her serviceable technic, sense of rhythm, and interpretative ability. Her listeners rewarded her with vigorous applause.

ETHEL FRANK'S SINGING A FEATURE OF BOSTON MUSICAL ASSOCIATION CONCERT.

For its third concert, in Jordan Hall, Wednesday evening, February 25, the Boston Musical Association, Georges

Longy, founder and musical director, introduced for the first time in this city Carlos Salzedo, and his harp ensemble, which also accompanied Ethel Frank, soprano, in an eloquent lamentation from Moussorgsky's "Josua Navine," and Rimsky-Korsakoff's sensuous and warm flowing "Hebrew Melody," and with oboe, bassoon and horn played by members of the Boston Symphony Orchestra, they accompanied Miss Frank again later in three songs by Mr. Salzedo. Meaningless as these poems were, they did afford Miss Frank plentiful opportunity to display the musicianship which always characterizes her singing. But the handicap was unsurmountable; and, struggle as she would, it was impossible to discover beauty



ETHEL FRANK,
Soprano.

where there was complete absence of it. There was relief and pleasure, however, in her exquisite singing of the songs from Moussorgsky and Rimsky-Korsakoff, and she was warmly applauded by her admiring listeners.

HANDEL AND HAYDN SOCIETY GIVES BRILLIANT PERFORMANCE OF "SAMSON AND DELILAH."

Saint-Saëns' dramatic oratorio, "Samson and Delilah," was the Lenten production by the Handel and Haydn Society last Sunday afternoon, February 22, in Symphony Hall, the third of its concerts this season. Emil Mollenhauer conducted, and the orchestra and well trained chorus performed their parts with customary excellence. Rarely has an oratorio concert in this city presented such a sterling array of soloists. The contralto role was sung by Margaret Matzenauer, the opulent voiced contralto of the Metropolitan Opera Company, who performed her part with no little dramatic power and tonal beauty. Lambert Murphy, the well liked tenor, did not seem a Samson next to Mme. Matzenauer, but he sang the role admirably. Clarence Whitehill, called at short notice to substitute for Emilio De Gogorza in the baritone part, and Frederick Martin, bass, gave musically performances. An audience which completely filled the hall was very enthusiastic and recalled the principals a number of times.

MOISEWITSCH WINS FINE SUCCESS IN RECITAL.

Benno Moiseiwitsch, the Russian pianist, was heard here for the first time last Monday afternoon, February 23, in Symphony Hall. Mr. Moiseiwitsch's program was exceedingly difficult, and his masterly playing of it served to reveal the qualities which have excited the admiration of the musically knowing in other cities. It opened courageously with Bach's prelude in C. This was followed by Beethoven's sonata appassionata, which was played with a fine sense of the melodic line and with appropriate feeling. Schumann's familiar carnival scenes were given with the same technical authority which stamped his playing of the sonata, and with adequate comprehension of the poetic content of this music. The pianist's last group included pieces by Rachmaninoff, Stravinsky, Palmgren, and Chopin, and the program was brought to a brilliant close with Brahms' variations on a theme by Paganini. A

V. DUBINSKY

DUBINSKY

Concert Cellist

For dates and terms
Address: 547 West 147th Street
NEW YORK CITY

NOBODY KNOWS

De Trouble I've Seen

(FRITZ KREISLER'S FAVORITE ENCORE)
IS PUBLISHED FOR

VIOLIN & PIANO50

VOICE & PIANO50

OTHER COMPOSITIONS FOR VIOLIN & PIANO BY

CLARENCE CAMERON WHITE

LAMENT (I'm Troubled in Mind)50

SLAVE SONG (Many Thousand Gone)50

NEGRO DANCE (Sometimes I Feel Like a Motherless Child)65

CARL FISCHER **New York** **Boston** **Chicago**

good sized audience applauded Mr. Moiseiwitsch very vigorously, and he responded with a number of encores.

SYMPHONY CONCERT FOR YOUNG PEOPLE.

The second and last of the concerts of the Symphony Orchestra for young people took place Thursday afternoon, February 27, in Symphony Hall—the last, unfortunately, because the full schedule of the orchestra will leave no opportunity for more concerts of this nature during the present season. Mr. Montoux's selection of pieces for this concert was better suited to the character of his audience than the first, primarily because the program consisted altogether of music with a ready appeal, especially for the uninitiated. It included the overture to "Der Freischütz," the slow movement from Beethoven's first symphony, Grieg's "Peer Gynt" suite, the scherzo from Mendelssohn's music to "A Midsummer Night's Dream," and Berlioz's "Rakoczy March."

As at the first concert, every seat was taken by an audience that was for the most part keenly interested and appreciative. The experiment has been an extraordinary success, and it is to be hoped, that next season will witness the inauguration of a regular series of these concerts. The response has shown conclusively that there is a genuine demand for them, and it is hardly necessary to enlarge on the benefits involved.

MAIER-PATTISON CONCERT FOR YOUNG PEOPLE.

Guy Maier and Lee Pattison, the well known pianists, gave a "concert of music for young people" yesterday afternoon, February 21, in Jordan Hall, and duplicated the altogether brilliant success which Mr. Maier won with a similar concert of his own last December. The program, which comprised pieces for two pianos was as follows: Saint-Saëns—"Danse Macabre," "Omphale's Spinning Wheel," Chabrier—valse romantique; Bach—sicilienne; Beethoven—Turkish march from "The Ruins of Athens," Stravinsky—Andante, "Balalaika," galop; Moussorgsky—Pattison—Coronation Scene from "Boris Godounoff," Casella—little march, lullaby polka; Iljinsky—"The Orgy," Gliere—Russian dance.

Before each piece Mr. Maier spoke briefly and with delightful informality concerning the picture, the feeling, or the event which the music aimed to describe. This he did in an intimate manner, making generous use of his fine sense of humor and imaginative power, with the result that not only the numerous children in his large audience but the grown-ups as well were interested and entertained throughout. It is hardly necessary to go into detail regarding the superlative playing of these sterling pianists. Individually and collectively they confirmed the impression that they have made here before, namely, that as technicians, as interpreters, as musicians, they are seldom surpassed in American concert halls. Their excellent ensemble recalled the two-piano concerts given a few years ago by Bauer and Gabrilowitsch.

The applause that followed the admirable playing of Messrs. Maier and Pattison was spontaneous and prolonged. Their well chosen program went over with a bang, and they were forced to add extra numbers. These concerts for children will undoubtedly do much to stimulate an interest in the composition of music as well as in its performance, and Mr. Maier and Mr. Pattison merit warm praise for their enterprise and skill in arranging the concerts. A large and eager following awaits the next one.

N. Y. PHILHARMONIC WELCOMED IN BOSTON.

The Philharmonic Society of New York, bringing its full personnel, Josef Stransky, conductor, gave a concert last Tuesday evening, February 17, in Symphony Hall. The program consisted of popular orchestral works which may be described as "grateful" in that they win quick response because of their ready appeal to the average listener. It began with Beethoven's "Eroica" symphony, which was followed by Rachmaninoff's tone poem, "The Isle of Death," serving to disclose the beauties of the orchestra's superb string section. The last two numbers revealed the tonal splendor and power of the band to great advantage; the dramatic and sensuous "Bacchanale" from Wagner's "Tannhauser" and Tchaikowsky's familiar "1812" overture. A fair-sized audience recalled Mr. Stransky several times.

SCHMITZ PLAYS CARPENTER'S CONCERTINO WITH SYMPHONY.

The Boston Symphony Orchestra at its concerts of Friday afternoon and Saturday evening, February 13 and 14, played for the first time in this city John Alden Carpenter's concertino for piano and orchestra, with E. Robert Schmitz, the French pianist now resident in this country, as the soloist. Although the piano is treated as one of the orchestral instruments, Mr. Schmitz had ample opportunity to exhibit a beautiful tone, fine sense of rhythm, and splendid musicianship. The concertino is a work of lively imagination, rich in harmonic and instrumental color, abounding in surprising rhythms and melodic ideas and ingeniously written throughout. It comprises three movements, the opening and the finale gay, fanciful and spirited, the slow movement poetic, with a subtle suggestion of the largo from the "New World" symphony. The music was received with extraordinary enthusiasm, and Messrs. Montoux, Carpenter and Schmitz were recalled many times. The rest of the program included Schumann's "Rhenish" symphony, which, with the exception of the beautiful third movement, does not attain to the romantic heights of the symphony in D minor, or to many of the other Schumann works for that matter; and Goldmark's truly Oriental music—gorgeous and sensuous—his warm-flowing overture to the old Hindu drama, "Sakuntala," which brought the concert to a brilliant close.

KREISLER PLAYS AT HARVARD GLEE CLUB CONCERT.

The Harvard Glee Club, with Dr. Davidson leading, won such a significant success in the performance of serious choral music at a concert in Cambridge last December that it was encouraged to renew the experiment last Friday evening, February 27, in Symphony Hall. With its skillful men's choir raised to a hundred voices, it sang admirably pieces by Bach, Vittoria, Palestrina, Lotti and Lassus from old pens and by Brahms, Bantock, Borodin and Coleridge-Taylor from modern ones. Fritz Kreisler, violinist, insured a capacity house by appearing as soloist in a program comprising a rhythmic and songful sonata by Bach and pieces by Rimsky-Korsakoff, Dvorak, Chabrier-Loeffler, and Pugnani. The Harvard chorus, which is probably one

of the finest in this country, is, indeed, fortunate to have the spirited singing of the chorus and of the familiar ex-A. T. Davidson. The audience was keenly appreciative of the spirited singing of the chorus and of the familiar excellences of Mr. Kreisler's playing.

J. C.
[For story of probable unionization of Boston Symphony Orchestra players see article on another page.—Editor's note.]

MANA-ZUCCA IS IMPRESSED

BY LOS ANGELES

Thinks It Should Be Musical Mecca of America—City Reminds Her of Greece

To secure an interview with an artist who is being mobbed in her dressing room by an enthusiastic throng of admirers who clamor for recognition and shower her with greetings and compliments, requires patient waiting and a certain dexterity in extricating oneself from the crush. So the impression of Mana-Zucca, after her first appearance in Los Angeles, could not be obtained until the many demands upon her had been gratified.

Judging from the invitations to all sorts of interesting things with which Mana-Zucca was being deluged, she will not have many dull moments here, and one cannot imagine anything dull in connection with her. From her head to her nimble fingers-tips she radiates youth and joy and intense vitality. It is rather amazing to connect such beauty and brilliancy with a serious orchestral member. When a propitious moment finally came and the sparkling little pianist could spare a moment to the writer, her expressions of delight over her reception, her appreciation of the Los Angeles Symphony Orchestra and her joy in finding herself so well known here were boundless.

"Just think," she said delightedly, "I had not prepared an encore, for mine was the last number on the program and I thought the audience would leave, and I had to play my concerto all over again."

Finding so many fellow students and former associates here was a revelation to Mana-Zucca, and in her opinion this should be a great musical center.

"I am reminded of Greece. I can see Grecian temples and fountains in this wonderful place. The foliage—the flowers—the climate—all make me think of Greece."

Our Southland has been compared to Italy and to France, but from now on, she was assured, we shall be Grecian.

Last night Mana-Zucca had a repetition of her first triumph, and at the third rendition of her orchestral number, at the "Pop" concert this afternoon, she will again win splendid recognition.

J. W.

N. Y. S. F. M. C. to Meet March 9

The New York State Federation of Music Clubs, Mrs. Julian Edwards, president, will hold its next meeting on March 9 at 4 o'clock at the Pennsylvania Hotel. The subject for discussion will be "Church Music," the speakers



MANA-ZUCCA,
Composer-pianist.

being Mrs. Emily Schupp, Mrs. David Allen Campbell, Charles Safford (organist of St. George's Church) and Frederick Schlieder. The chairman of the program will be Harold Vincent Milligan.

Three Witmark Songs on One Program

Three numbers published by M. Witmark & Sons—"A Little Dutch Garden," Loomis; "The Want of You" and "Then Speak," by Vanderpool—appeared on the program at the Newburg Choral Union concert, at the Academy of Music, on Tuesday evening, January 20.

Mayor Hylan Concert Given

On Friday evening, February 27, a special concert of the Mayor Hylan People's Series was scheduled to be held at the De Witt Clinton High School, this city, at which Alma Clayburgh, Vera Barstow, Philip Gordon and Sam Stern were to appear.

Music Pilgrimage to Europe, Summer 1920

Leader: Prof. Henry D. Sleeper, Smith College.
Delightful route, special music programs, inspiring interpretation
INTERCOLLEGIATE TOURS, 1027 Little Building, Boston, Mass

Standardization in Music

at the

Cincinnati Conservatory of Music

The Cincinnati Conservatory of Music is perhaps the best known school of music in America outside of New York. It was established in 1867 and has attained a pre-eminent position among music educational institutions. This distinguished school, in its Special Session of Normal Instruction in Public School Music, held in the Summer of 1919, introduced Normal Classes in the "Progressive Series of Piano Lessons," giving the following reasons for so doing:

It is the aim of earnest and leading conservatories to standardize the teaching of music and to harmonize the work of private teachers with that of the conservatories. Standardization of music teaching and of school credits for music study are subjects receiving serious attention by educational authorities throughout the country. It will soon be the rule in high school, rather than the exception, to give credits toward graduation for outside study of music. To do this, a definite standard of requirements must be established and a means adopted of definitely ascertaining the accomplishments of such requirements.

For such a purpose, as is the case in all other subjects taught, the use of a standard textbook is necessary. After a thorough investigation, we are convinced that the "Progressive Series of Piano Lessons," edited by Leopold Godowsky, editor-in-chief; Emil Sauer, Josef Hofmann, Edgar Stillman Kelley, and other world-renowned artists and pedagogues, covering as it does the theory of music and the fundamental principles of piano playing in a correlative manner, fully meets all the requirements as such a text work. The Cincinnati Conservatory of Music, therefore, encourages competent teachers to adopt the "Progressive Series," and offers them every facility for the attainment of a high degree of proficiency. The policy of the Art Publication Society in restricting the use of its material to teachers who submit evidence of teaching efficiency, makes it possible for the Conservatory to allow full credit for such of the Elementary and Intermediate Grades of the work as may have been covered under the instruction of a teacher authorized by the Society to teach the same.

ART PUBLICATION SOCIETY

St. Louis, Mo.

Publishers of the "Progressive Series of Piano Lessons."



Chicago Hears First Public Performance of Godowsky's Own "Triakontameron"

Celebrated Pianist Includes His New Work at Recital—Sixty Minutes Required to Present It—Edward Johnson Gives Unusual Program—5,000 Hear Ysaye and Elman—Linne Pupil Engaged for Los Angeles Philharmonic—Mabel Beddoe Pleases—Katharine Goodson Scores Triumph—College and Concert Notes

Chicago, Ill., February 29, 1920.—Of an unusual sort, far above the average recital program, was that which Edward Johnson selected for his first Chicago recital here Sunday afternoon, February 22, at Orchestra Hall, under Wessels and Voegeli management. Well known and well liked here for the excellence of his performances as leading tenor with the Chicago Opera Association this season, Mr. Johnson established a cherished place in the hearts of Chicagoans for himself as recitalist on this occasion. Justly so, for more beautifully finished, or more enjoyable singing than he offered throughout the program is seldom heard. His pure, clear, powerful, admirably controlled tenor voice, coupled with his musical intelligence, imaginative sense, pure diction and fine taste, made his renditions of the old Italian and American numbers—of which his program was made up—things of shimmering beauty and disclosing him an artist in the finest sense of the word. To begin with, he selected "Vergin, tutto amor," by Durante, Falconieri's "Bella Fanciulla" and Gasparini's "Lasciar d'amarti," following with two John Alden Carpenter numbers—"Light, My Light" and "Her Voice"—both of which require the true artistic sense which Mr. Johnson possesses—Campbell-Tipton's "Crying of Water," into which he put such exquisite mood color and imagination, which few artists do, to bring out the best effect of this charming number, that it was heartily redemanded—and Carl Busch's "The Eagle." Another group in Italian by Cimara, Castelnuovo and Pizzetti followed, which was all that could be heard by this writer. Needless to add, Mr. Johnson scored hugely at the hands of a most enthusiastic and appreciative audience, among which were noticed many prominent musicians and singers.

GODOWSKY PLAYS OWN "TRIAKONTAMERON" FOR FIRST TIME.

Chicago heard the first public performance of Godowsky's "Triakontameron," presented by the composer himself at his recital in Cohan's Grand Opera House, Sunday

afternoon, February 22, under F. Wight Neumann. He had preceded his own number, which requires some sixty minutes for performance, with six Chopin numbers. This scribe arrived just before the "Triakontameron," made up of mood pictures and scenes in triple measure, which are thirty distinct, short numbers in themselves, having no connection with each other whatever save the triple time in which they are written. Charming melody flows through the different numbers, most of which suggest the titles given them so well that one would recognize them without the printed list. Played with the skill of Godowsky, who knows so well how he wants them played, the "Triakontameron" interested and delighted the large gathering on hand, most of whom were professional musicians and students, for Godowsky is the musicians' pianist.

COLUMBIA SCHOOL PUPILS GIVE RECITAL.

The recital given by Edith H. Robecheck, pianist, and Lois M. Cook, soprano, pupils of the Columbia School of Music, at Lyon & Healy Hall, Sunday afternoon, February 22, could not be heard by this reviewer, who was unable to gain admission, so great was the crowd which packed the hall to overflowing, which bespeaks the large following of this widely known Chicago institution.

LINNE PUPIL WITH LOS ANGELES ORCHESTRA.

An artist pupil of that prominent Chicago vocal teacher and coach, Ragna Linne, has been engaged as soloist with the Los Angeles Philharmonic Orchestra, William Rothwell, conductor. The young lady, Eleanor Eastlake, is at present on tour in Honolulu.

5,000 HEARD YSAYE AND ELMAN PLAY TWO-VIOLIN MUSIC.

When two such masters of the violin as Eugene Ysaye and Mischa Elman combine forces a rare treat is afforded music-lovers, and just such an opportunity was given Chicagoans on Tuesday evening, February 24, at Medinah Temple. Such a coalition made for one of the most important musical events of the season and created such widespread interest as to pack the vast hall with some five thousand music-lovers, whose enthusiasm throughout the evening ran rife, bringing out the artists to bow acknowledgment many times and at the close to add an extra number. They presented the Mozart D major concertante, the Bach D minor concerto, an F major concertante by Molique, with cadenza by Ysaye, and the Moszkowski suite for two violins in a most superb, finished and unsurpassable manner. The blending of the matchless artistry, temperaments and gifts of two such masters of two different schools, the blending and contrasting of tones, the sincere sympathy and deference each had for the other made for interpretations of highest order, than which more beautiful could not be asked. It was an evening of unalloyed joy and one which will live long in the memory of all those fortunate enough to have been present. A word of praise is due Josef Bonine, who gave admirable support at the piano. This concert brought a brilliant close to the Central Concert Company's series at Medinah Temple and thanks is due the management for having afforded Chicagoans the opportunity to hear during the season some of the most distinguished artists of the day and especially is Chicago grateful to have heard such a unique concert as was this last.

MABEL BEDDOE IN FIRST CHICAGO RECITAL.

A newcomer in our midst was introduced in Carl Kinsey's Wednesday morning recitals at the Ziegfeld this week in the person of Mabel Beddoe, and judging from her success she will not remain a stranger to Chicago.

NICOLAY

Reengaged for seventh season as leading Bass with Chicago Opera Association.

Limited number of pupils accepted

Address: CHICAGO GRAND OPERA CO., Auditorium Hotel Chicago

ANNA IMIG

MEZZO-CONTRALTO
Lyceum Arts Conservatory, Lyon & Healy Building, Chicago
Harrison 3074

LOUIS KUPPIN TENOR
Method of Lillo Casini
Teacher of Tito Ruffo

521 FINE ARTS BUILDING, CHICAGO, ILL.

GUSTAF HOLMQUIST

BASS-BARITONE
Address: Bush Conservatory Private Address: 1430 Argyle Street
Management: MILLER, RESSEGUIN & TUTT, Kimball Building, Chicago

ALEXANDER RAAB

Pianist

CHICAGO MUSICAL COLLEGE

VITTORIO TREVISAN

of Chicago Opera Association

VOICE PLACING and ACTING

428 Fine Arts Building, CHICAGO, ILL.

MIDDELSGHULTE
ORGANIST

330 Greenwood Blvd., Evanston, Ill. Phone Evanston 635

BUSH CONSERVATORY

CHICAGO

KENNETH M. BRADLEY President EDGAR A. NELSON Vice-President

E. H. SCHWENKER Secretary

AN INSTITUTION OF NATIONAL PROMINENCE
EXPRESSION DANCING
LANGUAGES MUSIC PHYSICAL CULTURE



GUSTAF HOLMQUIST

Bass The Only Conservatory in Chicago Maintaining its Own Student Dormitories

JOHN J. BLACKMORE

Pianist-teacher

THIRD TERM BEGINS FEBRUARY 2nd

Dormitory Reservations Now

For free illustrated catalog, with full description of the many advantages of this great institution, address, giving course of study,

M. C. JONES, Registrar, 839 N. Dearborn St., Chicago, Illinois

AURELIA ARIMONDI

First Prize, Milan, Italy, Conservatory

VITTORIO ARIMONDI

Voice Placing, Coaching for Opera, Stage and Concert Department

Studio: 923-23 Kimball Hall Chicago

Chicago Musical College

MAURICE
PIANIST-
PEDAGOG

ARONSON

VERA-KAPLUN
CONCERT-
PIANIST

HERMAN DEVRIES

Formerly Baritone with the Metropolitan Opera House, New York; Covent Garden, London; Grand Opera and Opera Comique, Paris; Theatre Royal de la Monnaie, Brussels, etc.

VOCAL TEACHER

MRS. HERMAN DEVRIES ASSOCIATE VOCAL INSTRUCTOR

Studio: 518-518 Fine Arts Building Chicago, Ill.

THOMAS N. MAC BURNIEY

BARITONE

Voice Production Song Recitals

Suite 609, Fine Arts Building, Chicago, Ill. Phone Wabash 554

It is a pleasure to listen to such lovely singing as this gifted, brainy woman set forth throughout her interesting and unhackneyed program. Hers is a mezzo-soprano rather than a contralto voice; it is of large volume, luscious in quality, rich and exceptionally handled; thus her singing of the light, delicate things is as beautiful as of the more forceful numbers requiring full voice. Exquisite also is her diction and above all she possesses rare intelligence and each song she offers is well thought out and therefore skillfully delivered. In the "Lungi dal Caro Bene" of Secchi, Pergolesi's "Nina," Billi's "E Canta il Grillo," Massenet's "Les Larmes," Fauré's "Alger le soir," Wick's "Winter," Buzzi-Peccia's "Under the Greenwood Tree," Alice Babcock Trott's "Rose and the Nightingale" and a cycle of love songs by Bertha Frensel Wegener Koopman, which were all that could be heard, she charmed her listeners, who assured her of their pleasure by hearty plaudits. She also sang four songs from Mana-Zucca's "A Child's Night in Song," Arthur Foote's "Tranquility" and Gretchaninoff's "My Native Land."

KATHARINE GOODSON SCORES TRIUMPH WITH ORCHESTRA.

Katharine Goodson made a triumph of her return as soloist with the Chicago Symphony Orchestra through the brilliance of her performance of the Liapounoff piano concerto, heard here for the first time. The authority, virility and intelligence possessed by this eminent artist were effectively put into her reading of the concerto, and she delivered some of the finest piano playing of the season. Hers was success overwhelming. Frederick Stock and his orchestra not only gave Miss Goodson remarkable support, but offered exceptional performances of the Dvorák second symphony, Beethoven's "Leonore" overture and two symphonic poems of Smetana, in which they set a high standard, leaving nothing to be desired.

AMERICAN CONSERVATORY REPORTS BIG SUMMER TERM.

Judging from the number of inquiries received daily regarding the teaching engagement of David Bispham and Josef Lhevinne at the American Conservatory this summer, their classes will doubtless be overflowing. Advanced students and teachers from all parts of the country are showing great interest in the work of these two great artists.

The summer term of the American Conservatory will extend six weeks, from June 28 to August 7. Judging from the number of inquiries received daily from teachers and advanced pupils from all parts of the country, the enrollment will be the largest in the history of the Conservatory.

RUDOLPH REUTER TO GIVE SECOND CHICAGO RECITAL.

So great was the success of his first Chicago recital this season that Rudolph Reuter has been prevailed upon to give a second, to take place on March 10 in Ziegfeld Theater.

FROM THE STURKOW-RYDER STUDIOS.

Theodosia Gordon, talented artist pupil of Mme. Sturkow-Ryder, has appeared at the Edgewater Beach Twilight Musicales, the La Salle Society, St. Louis, (Mo.) and at the Zukowsky Sunday concerts during January.

The eighteenth program at the Sturkow-Ryder Studios was presented last Saturday afternoon by William Wagner, Beulah Shatree, Janet Friday, Theodosia Gordon, Sabina Toffer, Mrs. Gillies and Mme. Hathaway.

M. WITMARK'S SONGS ON MANY PROGRAMS.

Monica Graham Stults gave a joint recital with Walter Allen Stults in Des Moines (Ia.), March 3, using Frederick Vanderpool's "Heart Call," Arthur Penn's "Smilin' Through" and Gantvoort's "Golden Crown." Margaret Dupuis sang for the soldiers at Ft. Sheridan Sunday afternoon, February 22, using Arthur Penn's "Smilin' Through" and Frederick Vanderpool's "Values," among other things. Penn's "Smilin' Through," Victor Herbert's "Molly" and Frank H. Grey's "Mammy Dear" were on the program A. C. Colby gave for the Symphony Progressive Lodge at Consistory Hall, February 18. "Smilin' Through" was used by Fred Blum when he appeared at a concert given by the Paulist Choir at the Fox Theater, Aurora (Ill.), February 13. Edward Atchison reports that he is having great success with "Smilin' Through" at all his recitals. Roger M. Cummings sang "The Heart Call" by Vanderpool for the Showmen's League at the Gold Room of the Congress Hotel, Wednesday, February 18, accompanied by Thaviu and his orchestra.

SIBYL SAMMIS MACDERMID PUPILS ACTIVE.

The following are among the current activities of the Sibyl Sammis MacDermid studio: Marie Sweet Findlay, soprano, sang at the Pilgrim Congregational Church in Oak Park, Sunday, February 22, and gives a recital in Barnum Hall, Fine Arts building, the evening of Tuesday, March 2.

George Simons, tenor, sang for the Englewood Sunday Evening Club, Sunday, February 22, and was the soloist for the Second Church of Christ, Scientist, Sunday, March 1. Inez Shaffnit, soprano, gave the program at the studio, Thursday afternoon, February 26, and Emma Lee Phelps, soprano, will sing the program at the same hour, Thursday afternoon, March 4.

The Sibyl Sammis Singers have just concluded a two weeks' engagement at the Riviera Theater and will give a complete program for the North End Women's Club, Thursday evening, March 4.

CHICAGO MUSICAL COLLEGE NOTES.

Felix Borowski, president, and Carl D. Kinsey, vice president and manager of the Chicago Musical College, returned last Monday from New York where Mr. Borowski's ballet "Boudour" was performed twice at the Lexington Theater by the Chicago Opera Association.

Harold Ayres, student of Leon Sametini, has been engaged to play with the Chicago Symphony Orchestra next April. Leon Sametini has been engaged to give a recital at the music festival which will be held at Shawnee, Okla. The concert that was given by the Chicago Musical

FRANCESCO DADDI

Of Chicago Opera Association

Specialist in Voice Placing and Coaching for Opera, Stage and Recital

Studio: 720 Fine Arts Building, Chicago, Ill. Harrison 5755

College in Ziegfeld Theater Saturday morning, February 28, was presented by students in the piano, vocal and violin departments.

JEANNETTE DURNO IN STUDIO RECITAL

For the pleasure of her friends and students Jeannette Durno gives a studio recital every once in a while. One of these rare treats was offered by the prominent Chicago pianist on Friday afternoon of this week before a filled studio. To the great delight of her listeners Miss Durno played with her usual power, authority and finished art. Beethoven's thirty-two variations in C minor, a group comprising four Chopin etudes and several other numbers, which this writer was unable to hear. There is noticeable a certain spontaneity in everything Miss Durno plays, which stands out a salient point in her fine renditions. Needless to add, she was asked for more than the arranged program and graciously acquiesced to the demand with extra numbers.

MUSICAL NEWS ITEMS.

Mr. and Mrs. Carl Ziegfeld announce the engagement of their daughter, Florence England, to William S. Brannum, Jr., of Ypsilanti, Mich., and son of Mr. and Mrs. William S. Brannum, Chicago.

Pansy Eleanor Jacobs, a piano pupil of Maurice Rosenfeld, appeared on the program of the Chicago Artists' Association in the Fine Arts Recital Hall, Tuesday afternoon, February 17, playing "The Lark," by Glinka-Balakireff, and the Liszt "La Campanella."

ZOELLNER QUARTET AT ORCHESTRA HALL.

The Musical Extension Series presented for its third concert at Orchestra Hall the Zoellner String Quartet, assisted by Edna Gunnar Peterson on Monday evening, February 16. This chamber music organization has gained a wide reputation throughout the country, but their travels have not brought them to Chicago often in the past few years. Therefore it was a pleasure to hear this admirable quartet on Monday evening. However, although the playing of the Zoellners was skillful and beautiful, they were hampered by the vast resources of Orchestra Hall—entirely too large to make chamber music enjoyable—and were unfortunate in choosing as a novelty the "Romantic Serenade" by Jan Brandts-Buys, which is ultra-modern music somewhat tedious in character and disconnected, suggesting the striving for something unusual rather than usual, and missing both. The Zoellners were heard also in Percy Grainger's "Molly on the Shore," Sinigaglia's "Rain Song" and the andante cantabile from Haydn's quartet, No. 5, in which this excellent ensemble was heard to splendid advantage, and their fine playing left nothing to be desired. They opened the program with the Haydn quartet No. 1, but other duties prevented the reviewer from hearing this. The same duties also kept us away too long to hear Miss Peterson's group.

GLIERE'S B MINOR SYMPHONY AGAIN HEARD.

There was no soloist with the Chicago Symphony Orchestra this week, but a most eloquent program was so superbly presented by Conductor Stock and his musicians, that one could ask for nothing more. Two master symphonies figured on the program—Glier's "Ilia Mouroumetz" in B minor and Brahms' F major, together with Glinka's sparkling "Russian and Ludmilla" overture. Upon second hearing Glier's work displayed wondrous music—a symphony with a story to tell, convincingly told by an intelligent mind capable of much more than the mere setting down of music notes. The orchestral coloring is gorgeous; there is a noble style throughout, which makes for a most fascinating number and it was given a virtuoso performance.

ance by Stock and the orchestra. Conductor Stock led his men through superb readings also of the Brahms master symphony and the Glinka overture.

JEANNETTE COX.

CHICAGO OPERA

(Continued from page 23.)

debut was most satisfactory and one hopes to see her as a regular member of the company next season.

Marie Claessens was the fourth member of the quartet, which, though well sung, for some singular reason was rewarded with only the most perfunctory applause. Edouard Cotreuil, the French bass, looked out for Sparafucile. Marinuzzi conducted, putting new flesh onto old bones in his characteristic way.

"AIDA," SATURDAY, FEBRUARY 28 (EVENING).

The Chicago Opera season was brought to a close on Saturday evening, February 28, with a brilliant performance of "Aida" for the benefit of the Brooklyn Music School Settlement. Rosa Raisa made her final appearance as "Aida," a role in which she has gained tremendous recognition. She was in good voice and acted the part excellently. Cyrena Van Gordon an American was most impressive, both vocally and otherwise, while Radames was in the capable hands of Dolci. Rimini was a very satisfactory Amonasro. De Angelis conducted.

John McCormack Testimonial Concert

What with such attractions as John McCormack, Mary Garden, the orchestra of the Chicago Opera Association, and, in addition, a speech by Gen. John J. Pershing, it was little wonder that the John McCormack testimonial performance for the American Legion of New York County, at the Hippodrome, last Sunday evening, February 29, was a tremendous success, artistically as well as financially. The estimate is that the net proceeds of the concert amount to between \$50,000 and \$51,000. It would be difficult for America to thank John McCormack sufficiently for the truly fine spirit he has shown in giving his services for the benefit of the many patriotic causes during and since the war. It has been said that his efforts already have resulted in the collection of something like \$540,000 for the various organizations.

One of the features of the Hippodrome performance was the presentation to Mr. McCormack of a Legion medal given to him as an indication of the esteem in which he is held by his fellow Americans. In making the presentation speech, Col. Robert Alexander, who commanded the Seventy-seventh Division overseas, spoke of the tenor's voice, charm and personality as having drawn us to him with bonds of strong affection. He further stated that during the war Mr. McCormack spent his time, money, talent, energy, heart and soul in aiding the cause in which we were engaged.

The tenor's program was a varied one, consisting of "Jehovah, Hear, Oh, Hear Me!" and "My Heart Is Sore," from "Engedi," Beethoven; "La Procession," César Franck; "Go Not, Happy Day," Frank Bridge; "Before the Dawn," Chadwick; "She Is Far From the Land," Lambert; "The Ballynure Ballad," Hughes; "Dear Old Pal of Mine," Lieutenant Gitz-Rice, and "The Americans Come," Fay Foster, all of which succeeded in pleasing the vast audience. "Pershing's Men Go Marching Into Picardy" was sung as one of the encores, and, as Pershing was sitting in a box close by the stage, both singer and fighter were given a tremendous ovation. The rousing reception which is always accorded Mr. McCormack is one way in which the American people show him that they thoroughly understand and appreciate his art as well as his Americanism. The program note of the other evening read to the effect that the concert committee acknowledged its grateful thanks to Mr. McCormack for donating his rare talent and services at considerable personal inconvenience and sacrifice, and for his co-operation as chairman of the entertainment committee. Mary Garden and the Chicago Opera Orchestra also gave their services gratis to the American Legion for this concert.

Miss Garden was tumultuously applauded for her renditions of two operatic selections as well as for her two encores, "Coming Through the Rye" and "Annie Laurie." The Chicago Orchestra gave excellent account of itself in the Tchaikowsky "1812" overture and Handel's "Largo." In making his short address General Pershing paid high tribute to the American Legion and to the splendid work which was done by New York boys overseas.

Due to a pungent odor of smoke permeating the Forty-fourth street side of the Theater, some little excitement was caused just as Colonel Alexander was presenting Mr. McCormack with the Legion medal. It appears that a slight blaze had started in one of the alleys, but was quickly extinguished by several policemen and firemen who had been stationed in the theater. No disorder was caused by the fire.

Dr. J. Fred Wolle Thrills Large Audience

According to the Easton (Pennsylvania) Express of February 18, a large audience was thrilled with the organ recital which Dr. J. Fred Wolle gave in Memorial Reformed Church on February 17. That paper further stated that Dr. Wolle is certainly one of the greatest organists of our time, and that his delightful program was cordially received from start to finish. The review wound up by saying that "the musician is revealed in all that he does; his brain responding to the soul incites and directs his fingers. The recital was the greatest musical treat that has been held in Memorial Reformed Church."

Nina Morgana Gets Injunction

Nina Morgana, the soprano, who sang with the Chicago Opera Association in Chicago during the present season, won the first step in her suit against that organization. On February 27 Judge Erlanger granted her an injunction forbidding the opera management to use her name in any of its announcements, etc.

CONCERT RECORD OF COMPOSITIONS BY SOME OF OUR BEST KNOWN AMERICAN COMPOSERS

Florence Newell Barbour

Awake, It Is the Day.....Christine Langenhan, Fargo, N. D.
The Stream's Secret.....Phoebe Crosby, New York
The Piper.....Phoebe Crosby, New York

Marion Bauer

The Tide (piano solo).....Rudolph Reuter, Boston
Only of Thee and Me.....Olga Carrara, New York

Mrs. H. H. A. Beach

The Year's at the Spring.....Margaret Matenauer, Hayes, Kans.
Exaltation.....Lotta Madden, New York
My Star.....Marie Morrissey, Fort Collins, Colo.
Shea Van.....Marie Sidenius Zendt, Seattle
Ecstasy.....Mrs. Frances T. Remele, New Orleans

Gena Branscombe

At the Postern Gate.....George Hamlin, New York
The Great Adventure.....Robert Quait, Painesville, Ohio
The Great Adventure.....Robert Quait, Richmond, Ind.
The Great Adventure.....Florence Easton, Sewickley, Pa.
Three Mystic Ships.....Lambert Murphy, New York
Three Mystic Ships.....Penelope Davies, Toronto
The Morning Wind.....Laura Littlefield, Wollaston, Mass.
Bluebells Drowsily Ringing.....Hazel Holthy, Saskatoon
A Lovely Maiden Roaming.....Edythe McAdam, Saskatoon
In Arcady by Moonlight.....Frances Clark, Saskatoon

G. W. Chadwick

Before the Dawn.....John McCormack, Boston
He Loves Me.....Mme. de Cinceros, Holyoke, Mass.
Periwinkle Bay.....Louis Shenk, New York
Sweetheart, Thy Lips.....Olive R. Dawley, Brockton, Mass.

H. W. Chuter

Scotland My Ain.....Walter L. Bogert, Washington, D. C.

Ralph Cox

To a Hilltop.....Theo Karle, New York
To a Hilltop.....Harry Everist Shultz, Denton, Texas
April Tide.....Christine Langenhan, Chicago
April Tide.....Christine Langenhan, Amarillo, Texas
Love Planted a Rose.....Elizabeth Eckel, Suffern, N. Y.
The End of Day.....Sybil Conklin, Los Angeles
If You Knew.....Roger Naylor, Long Branch, N. J.
Little Sister Rose Marie.....Roger Naylor, Trenton, N. J.
Song of Brother Hilario.....Albert d'Schen Haberstro, Lexington, Ky.
The Road's Lament.....Edward Macrum, Brooklyn, N. Y.

Arthur Foote

How Many Times Do I Love Thee.....Charles Bennett, Boston
Oh, Red Is the English Rose (from "Three Songs, 1914-1918"),
Stephen Townsend, Boston
There Sits a Bird on Every Tree.....Alice Widney Conant, St. Louis
On the Way to Kew.....Stephen Townsend, Boston
In Picardie.....Stephen Townsend, Boston

G. A. Grant-Schaefer

LYRICS FROM THE PSALTER

From Out the Depths.....Charles Lutton, Chicago
From Out the Depths.....Robert Long, Oak Park, Ill.
Praise the Lord with Exultation.....Rollin Pease, Evanston, Ill.
Praise the Lord with Exultation.....Louis Kreidler, Highland Park, Ill.
Up to the Hills.....Anita Mueller, Elgin, Ill.
Tidings of Great Joy.....Charlaine Johnson, Omaha
The Eagle.....Emma Roberts, New York
I Opened All the Portals Wide.....Meca Tate, Kokomo, Ind.

Francis Hopkinson

COLONIAL LOVE LYRICS, edited and augmented by HAROLD VINCENT MILLIGAN.

Give Me Thy Heart.....Yvonne de Treville, New York

THE FIRST AMERICAN COMPOSER, edited and augmented by HAROLD VINCENT MILLIGAN.

My Generous Heart Disdains.....Rafael Diaz, New Wilmington, Pa.

My Days Have Been So Wondrous Free.....Rafael Diaz, New Wilmington, Pa.

My Days Have Been So Wondrous Free.....Ethelynde Smith, Williamsport, Pa.

My Days Have Been So Wondrous Free.....Clara Edmunds-Hemingway, Gary, Ind.

Beneath a Weeping Willow's Shade.....Rafael Diaz, New York

Bruno Huhn

Israel.....Robert Quait, Des Moines

Israel.....Judson House, New York

Invictus.....Phineas Goulet, New York

Invictus.....Mildred Meade Brain, Milwaukee, Wis.

How Many Thousand Years Ago.....Mabel Ritch, New York

Eldorado.....Mabel Ritch, New York

A. Walter Kramer

Eklog (violin and piano).....Sascha Jacobinoff, New York

John W. Metcalf

To a Swallow.....Christine Langenhan, Amarillo, Tex.

The Sunset Glow.....Christine Langenhan, Milledgeville, Ga.

At Nightfall.....Christine Langenhan, Chicago

Absent.....Christine Langenhan, Amarillo, Texas

The Nightingale Has a Lyre.....Rosamonde Jones, St. Louis

Harold Vincent Milligan

Tomorrow (from "When Life's at the Dawn"),
Florence Otis, Kalamazoo, Mich.

An Invitation.....Lillian Prudden, Briarcliff Manor, N. Y.

Storm Signals.....Olive Nevin, Sewickley, Pa.

Francisco Di Nogeno

My Love Is a Muleteer.....Amparito Farrar, New York

My Love Is a Muleteer.....Frances Ingram, Sioux City, Ia.

My Love Is a Muleteer.....Mary Jordan, New York

My Love Is a Muleteer.....Delphine Marsh, Brooklyn

My Love Is a Muleteer.....Niera Riegger, Paterson, N. J.

My Love Is a Muleteer.....Edna Thomas, New York

My Love Is a Muleteer.....Elizabeth Wood, Hackensack, N. J.

Sevilla Love Song.....Christine Langenhan, Tacoma, Wash.

Anna Priscilla Risher

A Baby's Hair.....Christine Langenhan, Chicago

The Heart of June.....Christine Langenhan, Chicago

Ward-Stephens

Amid the Roses.....Florence Otis, Kalamazoo, Mich.

In Summertime.....Clara Sexton, Boston

The Rose's Cup.....Helen Riddell, Louisville, Ky.

(Advertisement)

Norman Jollif

Bass-Bar.

Engaged

Feb. 6. Salem, Mass.
"Elijah"

27. Holyoke, Mass.
"Rose Maiden"

Mar. 6. N. Y. Mozart Club

11. Bklyn. Acdy.
(Woodman Choral Soc.)

18. N. Y. Musurgia Soc.

25. Bridgeport Ora. Soc.
"Children's Crusade"

29. Bklyn. Ora. Soc.
"Dream of Mary"

Apr. 2. Richmond, Va.
"Olivet to Calvary"

Exclusive
direction

WALTER ANDERSON, 62 W. 45, New York

METROPOLITAN OPERA

(Continued from page 37.)

identical with the one heard at the work's revival. An editorial survey in last week's issue of the *MUSICAL COURIER* gave a detailed account of the production so it is scarcely necessary to review it again at length. Margaret Matzenauer repeated her splendid dramatic and vocally superb representation of Kundry. In the title role, Orville Harrold again demonstrated his virile artistry, while Leon Rothier's essay of Gurnemanz is impressively done. Clarence Whitehall, as Amfortas, is an undeniably strong argument for opera in English, so delightfully clear is his enunciation, and his portrayal of the role is a fine example of his histrionic ability. Artur Bodanzky again conducted and succeeded in bringing out the orchestral effects in a somewhat improved measure than at the first hearing.

"L'AMORE DEI TRE RE," SATURDAY, FEBRUARY 28 (EVENING).

Italo Montemezzi was at the Metropolitan Saturday evening, February 28, to hear his opera, "L'Amore dei Tre Re," at that house for the first time. The audience caught sight of him in a box and called for him after the second act—one of the finest single acts, by the way, in all Italian operatic literature. He went before the curtain repeatedly, with the artists, alone and with Roberto Moranzoni, who has conducted the work oftener (and better) than any other conductor in this country.

Claudia Muzio and Giovanni Martinelli, inspired by the composer's presence, sang even better than usual in their familiar parts of Fiora and Avito, while Didur gave his notable characterization of Archibaldo. Had the Metropolitan management known in advance of the composer's intention to be present, it undoubtedly would not have cast Millo Picco as Manfred. With a small voice of ordinary quality, indifferent vocal art and undistinguished stage presence, it is hard to understand why he should be cast for a first baritone role in any case.

SUNDAY EVENING CONCERT.

Rudolph Ganz was the visiting artist at the Metropolitan Sunday evening concert. With Richard Hageman leading

the orchestra, he gave a vivid, vigorous reading of the Grieg concerto, and later played Liszt numbers, finishing with a particularly brilliant exposition of the polonaise in E, which won him deserved encores. Marie Sundelius sang the Bird Song from "Pagliacci," and Margaret Romaine the Jewel Song from "Faust," both favorite singers of the company giving excellent accounts of themselves. Mr. Hageman, who shows each Sunday the excellence of the Metropolitan Orchestra in a field comparatively strange to it, directed the Goldmark "In Spring" overture and a "Jewish Rhapsody," by Fink. The novelty was a setting of Edgar Allan Poe's "The Bells" for bass-baritone with accompaniment of piano, cello and harp, written by Lady Alida Brittain, and manfully struggled with from manuscript by Louis d'Angelo, whose fine voice and singing deserve a better fate.

Eva Grippon to Sing in Canada

New Orleans, La., February 24, 1920.—Eva Grippon, late dramatic soprano of the New Orleans Grand Opera Company, will leave New Orleans shortly for New York City from where she will go to Montreal as a member of the grand opera company soon to appear in that city. The company will include members of the Chicago Opera, and several French artists and will give performances also in Quebec and Ottawa.

Mlle. Grippon will be heard in several of her noted personalities, among them: Lenora in "Il Trovatore," Valentine in the "Huguenots" and Anita in "La Navarraise." H. B. L.

F. A. of M. Dinner

The fourth monthly meeting of the Fraternal Association of Musicians of New York, Louis Sajous, president, was held on Tuesday evening, February 24, at the Café Roma. A dinner, followed by an impromptu musicale by artist members and guests, made the occasion an enjoyable one. Selections from American composers' works were given by Irma Horst Correll, Irvin Randolph, John Burnham, and Miguel Castellanos, pianists; Mr. Boone, tenor; Miss Soule, soprano, and George E. Shea, dramatic reader.

"THE ART OF SINGING AND MR. BONCI"

The Christian Science Monitor of February 14 carried a very interesting and well written article called "The Art of Singing and Mr. Bonci," part of which is here-with reproduced:

"Among other things for which we may give thanks just now, one is the warfare being waged by the Chicago and the New York opera companies.

"In times of peace, at least in the art field, there is always a tendency to go to sleep, to sink into deep ruts and lose one's touch with the strivings and achievements of the outer world. There is also a tendency to grow careless in one's art, to accept the nearly good for something better. All rivalry, indeed, is good for art, especially in music, and above all in opera.

"The Chicago company now appearing in New York has already quickened the activities of the rival organization. It has hurried on the production of an American opera, the "Cleopatra's Night" of Henry Hadley. It has done more than that.

"And, notably, it has reminded those who had noticed, or at least fancied they had noticed, a sad falling off of late in singing at the Metropolitan, that the sweet art of



ALESSANDRO BONCI,

Tenor of the Chicago Opera Association.

MIS ELIZABETH QUAILE Pupils prepared by Miss Quaille are eligible for admission to Mr. Bauer's classes

Assistant to HAROLD BAUER 225 West End Ave., New York

CLASS OF SERVICE	SYMBOL
Day Message	Blue
Day Letter	Blue
Night Message	Red
Night Letter	Red

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT

C3350M 21 NL 4 EXTRA 1920 FEB 22 AM 12 25

COUNCILBLUFFS IOWA 21

MRS GERTRUDE BERTINE

300 WEST 49 ST NEWYORK NY

HAZEL MOORE GREAT SUCCESS IN CONCERT AT COUNCIL BLUFFS IOWA

REMARKABLE VOICE WE WANT HER FOR NEXT SEASON

EDITH SYLVESTER PRESIDENT FEDERATED MOTHERS CLUB

RESULT: Six weeks tour of South Western States

HAZEL MOORE, COLORATURA SOPRANO

Management, MAY E. MOORE, 4th Floor, 437 Fifth Avenue, New York

song has its own spell, and that there are still a few great singers in the opera world besides Caruso.

"The Chicago company can boast of some, Galli-Curci, Titta Ruffo, Galeffi, Edward Johnson, and chiefly, Bonci. The return of Bonci to New York has been a delight to thousands. Not that his voice has all we love in voices, it has neither the volume nor the warm glow and power of Caruso's phenomenal tenor, but just because the silvery voice he has is used with rare and measureless artistry.

"With singers such as he and Titta Ruffo, the old, hackneyed operas renew their youth. And when a soprano as charming as Galli-Curci is added to Bonci, even works as stale and trivial as "Lucia" seem beautiful.

INTERRUPTING APPLAUSE.

"During a recent performance of "Un Ballo in Maschera" by the Chicago company, at the Lexington, the singing of some arias by Bonci was interrupted, twice or thrice, by outbursts of applause—compelled by the amazing skill and charm of the interpretation. It was wrong, of course, to disturb the opera. Good taste enjoins one to defer applause till arias are ended. But in this case the offense was natural. The singing was so entirely admirable that the delighted audience mocked at taste. And, in this instance, it was critical. More critical by far than some of the audiences at the Metropolitan, who have got into the habit of applauding artists, not for their art, which is often absent, but because they are famous.

"Bonci has mastered phrasing and expression. And, though the public may be only half aware of it, to this fact he owes his continued popularity. It enables him to smile at physical handicaps and to be liked despite the antiquity of his repertory.

"As a crowning example of what phrasing means in opera, mature opera goes hark back to Jean de Reszke, in the character of Romeo, wooing Juliet in the moonlight at her balcony. For some of us, who are old enough to recall such episodes, with a few exceptions, like Bonci and Galli-Curci, the singers of the hour seem less than marvelous."

Concert Management
ARTHUR JUDSON
1317 Pennsylvania Building
PHILADELPHIA

VICTOR RECORDS

TOUR JANUARY TO MAY, 1920

ALF. CORTOT

STEINWAY PIANO

THE MOST DISTINGUISHED
FRENCH PIANIST

DUO ART RECORDS

HELENE KANDERS — SOPRANO —

ROYAL OPERA HOUSE, BRUSSELS
ROYAL OPERA HOUSE, DRESDEN
METROPOLITAN OPERA, NEW YORK

Available for Concert

Exclusive Management: LEE KEEDICK, 437 Fifth Avenue, New York

ALEXANDER SKLAREVSKI **NEW RUSSIAN PIANIST**

First New York Appearance
Thursday Evening, March 18
at Aeolian Hall

Management:
ANTONIA SAWYER, Inc.
Aeolian Hall New York
Mason & Hamlin Piano Used

WHERE THEY ARE TO BE

Breeskin, Elias:
Pittsburgh, Pa., March 5.
Keene, N. H., March 9.
Waterbury, Conn., March 13.
Wilkes-Barre, Pa., March 15.

Byrd, Winifred:
Rochester, N. Y., March 5.
Richmond, Va., March 29.
Norfolk, Va., March 31.

Finnegan, John:
Chicago, Ill., March 4.
Wooster, Ohio, March 5.
Washington, D. C., March 6.

Fischer, Adelaide:
Calais, Me., March 4.
Houlton, Me., March 6.
Millinocket, Me., March 8.
Bangor, Me., March 9.
Guilford, Me., March 10.
Dover, Me., March 11.

Flonzaley Quartet:
Atlanta, Ga., March 5.
Charleston, S. C., March 7.
Boston, Mass., March 11-13.
Germantown, Pa., March 14.
Salem, Mass., March 15.
New Britain, Conn., March 16.
Washington, D. C., March 19.
Philadelphia, Pa., March 21.
St. Louis, Mo., March 23.
Joplin, Mo., March 25.
Boulder, Colo., March 29.
Denver, Colo., March 30.

Hand, John:
Butte, Mont., March 5.
Bozeman, Mont., March 6.
Helena, Mont., March 8.
Logan, Utah, March 12.
Provo, Utah, March 15.

Harvard, Sue:
Faribault, Minn., March 8.
Baltimore, Md., March 12.

Kannina, Olga:
Boston, Mass., March 8.

Lennox, Elizabeth:
Adrian, Mich., March 5.
Flint, Mich., March 7.
Benton Harbor, Mich., March 9.
Coldwater, Mich., March 11.
Chicago, Ill., March 13.
Oil City, Pa., March 15.

Letz Quartet:
Baltimore, Md., March 5.
Hollins, Va., March 6.
Anderson, S. C., March 8.
Red Springs, N. C., March 10.
Middletown, N. Y., March 23.

Levitzi, Mischa:
Washington, D. C., March 12.
Baltimore, Md., March 13.
Syracuse, N. Y., March 15.
Toronto, Can., March 18.
Ottawa, Can., March 19.
Buffalo, N. Y., March 22.
Detroit, Mich., March 25-27.
Erie, Pa., March 28.

Madden, Lotta:
St. Louis, Mo., March 9.

Morgana, Nina:
Canton, Ohio, March 4.
Youngstown, Ohio, March 25.
Scranton, Pa., April 5.
Batavia, N. Y., April 7.
Dunkirk, N. Y., April 9.
Erie, Pa., April 12.

Proctor, Warren:
Harrisburg, Pa., March 8.

Stieff



Pianos

THOSE whose requirements demand perfection
and whose tastes demand excellence find

THE
Stieff

the ultimate expression of musical worth.

CHAS. M. STIEFF, Inc.

400 North Howard Street

Baltimore, Maryland

Catalogue furnished on request

Established 1842

Roberts, Emma:
Washington, D. C., March 12.
New Philadelphia, Ohio, March 17.
Philadelphia, Pa., March 26, 27.
Cleveland, Ohio, March 19.

Smith, Ethelynde:
Demorest, Ga., March 5.
Lynchburg, Va., March 9.

Tetrazzini, Luisa:
Harrisburg, Pa., March 8.
Scranton, Pa., March 22.

Wylie, William:
Jewett, Ohio, March 2.
Adena, Ohio, March 4.

Zarad, Francesca:
Sacramento, Cal., March 4.

REDUCTION OF CITY CONCERTS A BLUNDER

(Continued from page 14)

could he? When you feel art deeply like that, you become an aristocrat emotionally."

"Then shall our national aristocracy be one of understanding, regardless of race or tradition?"

ARISTOCRACY MADE OF ALL PEOPLE.

"Oh yes," she said enthusiastically, "our aristocracy shall be made of all people, however humble or however great, who understand; and—not of the savants alone—but of the people; those who labor daily at heavy tasks, but who carry in their hearts the memory and desire of beauty."

"I am reminded," she said, "of an old woman who came to the park each Sunday, always arriving with her man at one o'clock, so as to get settled comfortably in an orchestra seat for the concert at four. 'For,' said she, 'my man gets in such a rage if I'm not ready betimes.' And always after the concert they would wander off for a bite to eat, and always they would return for the evening program."

A MISTAKE TO REDUCE NUMBER OF CITY CONCERTS.

"Then you think that subtracting fifty-seven concerts from the park schedule of seventy-two in a season is a municipal blunder?"

"I think," said she, "they should do their sums of concerts by way of addition or even multiplication. I want more music; more than we have ever had. I want to hear music in the streets; must our United States, cities and towns be dumb only to noise? May we not have music as well? Music to counteract that noise? I miss the bells; I hope that we may learn to love bells. I would like to hear the voices of the people singing and making the land glad with song."

Warren Proctor Favors "Smilin' Through"

When Warren Proctor sang on February 13 at Fond du Lac, he programmed three Witmark publications—"Smilin' Through," Arthur A. Penn; "Spring's a Lovable Ladye," Elliott, and "The Light," Frederick W. Vanderpool. Three recitals that he gave in the following places—Lincoln, Neb., on February 9; Oakland, Cal., on December 19, and St. Louis, Mo., on February 11—found both "Smilin' Through" and "Spring's a Lovable Ladye" on his programs.

Robert Quait Sings "Light"

On February 8, at the West End Collegiate Church, New York, Robert Quait, the tenor, who succeeds Paul Althouse in the choir, sang John Prindle Scott's new song, "Light." He wrote the composer later: "I had the great pleasure of singing your splendid number, 'Light,' yesterday. Believe me truly, it was a great success. The congregation all loved it."

ROSA PONSELLE

SOPRANO

METROPOLITAN OPERA COMPANY

AVAILABLE FOR CONCERTS AND RECITALS

Sole Management, William Thorner, 209 West 79th St., New-York

Booked through
WINTON & LIVINGSTON, Inc.
Aeolian Hall, New York

ERNESTINE SCHUMANN=HEINK

Exclusive Management HAENSEL & JONES, Aeolian Hall, New York

STEINWAY PIANO

KATHARINE JOHFFMAN at the piano



MANA-ZUCCA

Management: HUGO BOUCEK

116 West 39th Street, New York City

MAX LIEBLING Coach for
Vocal RepertoireACCOMPANIST—PIANO INSTRUCTION
Address 287 West 73d St. Phone Columbus 7998, N. Y. City**Emilio A. ROXAS**

Vocal Instruction

For past four years coach to GIOVANNI MARTINELLI.
2231 Broadway (cor. 86th St.), N. Y. C. Appointments by mail only**GRACE FREEMAN**

Violinist

164 Waverly Place, N. Y. Tel. 1938 Spring

John BLAND *Tenor*Master of Calvary Choir VOICE PRODUCTION
36 East 23rd Street, New York. Telephone 328 Gramercy**MARIE SUNDELIUS** *Soprano*With the Metropolitan Opera Co.
Exclusive Management:

GERTRUDE F. COWEN 1451 Broadway, New York

CECIL FANNING *Baritone*H. B. TURPIN *Accompanist*
AVAILABLE FOR RECITAL

Address H. B. TURPIN, Dayton, Ohio

Yvonne de Treville

COLORATURA SOPRANO

Address: The Rockingham, 216 West 56th Street, New York City

**SOUSA AND HIS BAND**

JOHN PHILIP SOUSA, Conductor

Now Booking Season 1920

HARRY ASKIN, Mgr. 1451 Broadway New York

LOUIS STILLMAN

TEACHER OF PIANO LITERATURE

Author of
"Concentration and Keyboard Facility"Studio: 148 West 72nd Street - New York
Phone 6156 Columbus**William C. Bridgman**

Choral and Orchestral Conducting

Studio: Metropolitan Opera House Bldg.
1425 Broadway, New York**BELL-RANSKE** Author of
"Voice
and Nerve
Control"Apply Sec'y Drama Forum
56 Irving Place, New YorkA limited number of pupils
for public appearances
accepted**N. Y. COLLEGE OF MUSIC**138-139 East 55th Street (98th Year)
ALL BRANCHES OF MUSIC TAUGHT BY EMINENT INSTRUCTORSPiano—Artists' ClassA. Fraemcke
VoiceC. Hein
TheoryRubin Goldmark
Public School MusicLucy Stanwood
ViolinLouis Wolf
C. HEIN, A. FRAEMCKE, Directors.
Catalog on Application.**MRS. EDWARD MacDOWELL**

Programs of MacDowell Music

Management: Gertrude F. Cowen, 1451 Broadway
New YorkProceeds of these recitals revert unreservedly to the MacDowell
Memorial Association.

STEINWAY PIANO

CLEMENTINE**DE VERE**Prima Donna
SopranoFrom Covent Garden, London,
Metropolitan Opera, New
York, etc. Available for Opera,
Concert and Oratorio.
Also: VOCAL TUITION.

Address: 57 West 56th St., N. Y. City

ROMUALDO**SAPIO**Vocal
TeacherFormerly conductor Metropol-
itan Opera, New York, and
European theatres. Coach to
Mme. Adelina Patti, Calvé,
Nordica and other celebrities.

Phone: Plaza 9936

**FITCHBURG CHORUS, LARGER THAN
EVER, PLANS GALA FESTIVAL**Conductor Nelson P. Coffin Has Engaged Excellent
Soloists for Spring Event—Merle and Bechtel
Alcock Return for Recital—Flonzaley Quartet,
Bauer and Thibaud Among Concert At-
tractions—Woman's Club Presents
Harrison Potter in Recital—String
Organizations and Verdi Male
Quartet Heard—Leomin-
ster Musical EventsFitchburg, Mass., February 4, 1920.—Fitchburg is in the
midst of one of the most active seasons in the musical
history of the city, with the Fitchburg Choral Society
and plans for the annual 1920 festival the center of at-
tention. Although Nelson P. Coffin, conductor for the
past ten years, has been chosen since the last festival to
occupy a similar position with the Mendelssohn Society
of New York and with the Worcester Festival Chorus, the
Fitchburg Society has been fortunate in retaining his
services and preparations for the spring event in this city
are going forward with an enthusiasm that promises the
most successful festival yet conducted by the local society.
The membership of the chorus is larger than ever before,
with 264 paid-up memberships. This record has been
achieved systematically by the membership committee and
in a way that has kept the parts more evenly balanced than
in past seasons. Practically every member is giving
Conductor Coffin that full measure of hearty co-operation
that has placed the big body of singers far along in
the work of preparation for the eventful programs
promised by the festival management. President Herbert
i. Wallace heads the society again this season and, as in
the past, is giving his personal attention to the planning
and carrying out of the arrangements for the coming festival.Those associated with Mr. Wallace and Mr. Coffin in
the active direction of the society and its season's work
are George V. Upton, vice-president; G. Burton Lord,
treasurer; Katharine Smith Fales, secretary; Fred L.
Wallace, librarian, and the following efficient membership
committee: George V. Upton, chairman; Mrs. Richard B.
Lyon, Amy L. Connor, Mrs. Walter F. Sawyer, Mrs.
Fred A. Young, Leon S. Field, William R. Rankin, Her-
man S. Cushing and Robert H. Bingham. The board of
directors this season comprises, in addition to the above
named officers of the society, William R. Rankin, George
S. Webster, Myrton A. Cutler, J. Milton Hubbard, Dr.
Charles T. McMurray, Mrs. Cornelius Duggan, of this
city; Carrie M. Jobes, of Leominster, and H. F. Bing-
ham, of Ashby. An unusually gratifying proportion of
the membership has been recruited this season from Le-
ominster, Ashby, Lunenburg, and other nearby towns. For
the first time in several seasons, the society commenced
the new season with a substantial cash balance in its
treasury.The principal choral works announced for the festival
program are Gounod's "The Redemption" and Coleridge-
Taylor's "The Death of Minnehaha." Among the festival
artists already announced are Otilie Schillig, soprano;
Sophie Braslau and Merle Alcock, contraltos; Reinald
Werrenrath and Emilio de Gogorza, baritones; Paul Alt-
house, tenor, and Arthur Middleton, bass.**MERLE AND BECHTEL ALCOCK RE-ENGAGED FOR RECITAL.**As in past seasons, President Herbert I. Wallace is
giving two complimentary concerts to members of the
choral society as a reward for their interest and loyal
attendance at rehearsal. The first was a joint recital at
the Fitchburg State Normal School Assembly Hall on
Monday evening, February 2, by Merle and Bechtel Al-
cock, contralto and tenor. Both are favorite artists with
music lovers of Fitchburg and vicinity and both were
numbered among the festival soloists last spring. Miss Al-
cock also having a previous festival appearance to her
credit as well as having been re-engaged for the 1920 fes-
tival. The artists appeared in a varied and delightful
program that not only gave great pleasure to a capacity
audience but also added materially to the prestige that
both artists enjoy in this community.The second of this series of complimentary concerts will
be on Tuesday evening, February 17, and will be presented
by the New York Chamber Music Society. Teachers of
the public schools of the city are also the guests of Mr.
Wallace on these delightful occasions.**FLONZALEY QUARTET, BAUER AND THIBAUD HEARD.**The early part of the present season offered various
events of a musical nature that gave more than ordinary
pleasure to music patrons of Fitchburg and vicinity. The
Smith College Club, the personnel of which includes resi-
dent graduates of that well known institution of learn-
ing, resumed its annual concert series this season after
having omitted these events for the past two years on
account of the war. Many of the most famous artists
visiting this city in past seasons have appeared under the
auspices of this club and that the same high standard is
to be maintained in the future was indicated by the quality
of this season's events. These were two in number, the
Flonzaley Quartet appearing on November 7, and Harold
Bauer, pianist, and Jacques Thibaud, the violinist, in joint
recital on December 2. Both programs were presented at
the Cummings Theater and, as in past seasons, the mem-
bers of the club had disposed of every available seat for
each event.**WOMAN'S CLUB PRESENTS HARRISON PORTER IN RECITAL.**The Fitchburg Woman's Club is also presenting many
attractive musical programs, some of which are for mem-
bers only, while others are open to their friends as well.
The initial event was early in the autumn when Harrison
Potter, pianist, who appeared several times in this city
while in the military service at Camp Devens, returned
and was given a remarkably flattering reception in a full
recital program.One of the most delightful of the Woman's Club series
was on January 21, when a program of living pictures of
the heroines of famous operas was presented, accompa-
nyed by vocal selections from each by Katharine Smith
Fales, soprano, and Florence M. Hersom, contralto, withMabel F. Sheddon presiding at the piano. Brief sketches
of each opera, with descriptive comment, were read by
Mrs. John C. Dexter. Those impersonating the several
heroines were Mary L. Johnson, Mrs. John Fyfe, Mrs.
Alfred Greene, Rachel Wallace, Helen Hardy, Hilda
Morse, and Mrs. Frederick Loomis. On the afternoon of
Wednesday, February 11, members of the club enjoyed
a program of selected music of Southern Europe, under
the direction of Cordelia M. Quessy and Mrs. Archie E.
Perkins.**STRING ORGANIZATIONS' PROGRAMS ENJOYED.**Among the other notable concerts of the present season
was one by the Boston Symphony Players' Club, twelve
men from the Boston Symphony Orchestra, under the di-
rection of Arthur Brooke, at City Hall on the evening of
January 19, under the auspices of the Fitchburg Teachers'
Association. Edith Weye, mezzo contralto, of Boston,
was the assisting artist.Another enjoyable program was given at City Hall on
January 15, under the auspices of the Fitchburg & Le-
ominster Street Railway Relief Association, the artists in-
cluding the Pilgrim Male Quartet, the Myrtle Jordan Trio
of violin, cello and piano, and Bertha Everett Morgan,
dramatic reader, all of Boston.**VERDI MALE QUARTET GIVES ANNUAL CONCERT.**The Verdi Male Quartet, of Worcester, a favorite or-
ganization with Fitchburg music lovers, gave its annual
sacred concert in this city at Shea's Theater, last Sunday
afternoon. The personnel of the quartet includes Charles
A. Grosvenor and George R. Cleveland, tenors; Milton C.
Snyder and Harold L. Gulick, basses. For several seasons
this capable organization has appeared annually in this
city, under the auspices of the Fitchburg Y. M. C. A.,
with standing room at a premium each succeeding season.**LEOMINSTER MUSICAL EVENTS.**The neighboring city of Leominster, whose musical in-
terests are closely interwoven with those of Fitchburg,
is also enjoying several events of more than ordinary in-
terest. Chief of these was a concert in early January by
Clifton H. Wood, the well known local baritone; Felix
Fox, the Boston pianist, and Irma Seydel, violinist. This
was held at the Leominster City Hall, under the direction
of the Thursday Musical Club, affording Leominster music
lovers their first opportunity to hear Mr. Wood publicly
since his return from a year of service in Italy as a musical
director of the Y. M. C. A. organization on the Italian
battle front.Delightful Sunday evening programs are being given at
frequent intervals this season at the Leominster Uni-
tarian Church and the Pilgrim Congregational Church, in
the same city, by visiting artists. Last Sunday evening,
the program at the Unitarian Church was presented by
William A. Gaylord, organist, of Worcester; two members
of the Boston Symphony Orchestra—Alexander Black-
man, violinist, and Fred Kearney, trumpeter—and Grace
Shirreffs Chandler, soprano. The previous Sunday, Mabel
McGowan, soprano, and Charles A. Grosvenor, tenor, both
of Worcester, were heard at the Pilgrim Church in a joint
program, assisted by Ada Cogswell Wilcox, organist, of
Fitchburg.Leominster Post of the American Legion is planning a
series of worth while Sunday evening concerts during the
remainder of the season, opening on February 8 with
a program by the Boston Symphony Players' Club, assisted
by Edith Weye, mezzo contralto. C. C. M.**ROBERT BRAINE**PIANIST—COMPOSER—ACCOMPANIST
100 West 110th St. (Cathedral Parkway), New York City
Phone: 613 Academy**MARGUERITE CHALLET**

ACCOMPANIST. COACHING IN FRENCH.

2 West 104th Street - - - - New York

MICHEL GUSIKOFF

Concertmeister

St. Louis Symphony Orchestra, St. Louis, Mo.

EDYTH JENNINGS

SOPRANO

CONCERTS—CHURCH—OPERA

773 Jefferson Ave., Brooklyn, N. Y. Telephone 1844 Bushwick

ISRAEL JOSEPH MEMORIAL CIRCLEAnnounces the publication of
"A HEBREW LEGEND"for Violin and Piano by ISRAEL JOSEPH, composer of "Japanese
Lullaby," "Adoration," etc., as well as the following successful
songs: "Little White Lily," "Communion," "Child's Prayer,"
"Lark of the Summer Morning" and "In Springtime."

LUCKHARDT AND BELDER, 8 W. 45th St., New York

**RODA MARZIO**

Dramatic Soprano

(Pupil of Maestro Buzzi-Peccia,
teacher of Alma Gluck, Sophie
Braslau and Cecil Arden)"Her debut as Santuzza a triumph."—*Il Progresso, N. Y.*
"A voice of natural beauty."—*Brooklyn Eagle.*Address, care of A. BAGAROZY
1495 Broadway - New York*Frederick Gunster*
TENOR

Exclusive Management: HAKENEL & JONES, Aeolian Hall, New York

Jollif Now Managed by Walter Anderson

The probabilities are that, had it not been for the war, Norman Jollif, who served his country in France, now would be enjoying the popularity and recognition his voice and talent warrant. Coming from Toronto eight years ago, Mr. Jollif obtained a church position in Brooklyn and steadily progressed until he succeeded Dr. Carl Dufft at the Marble Collegiate Church. He possesses a rich bass-baritone voice, and his repertory covers a wide range of oratorios, including "The Messiah," "Elijah," "Creation" and "St. Paul," all of which he had sung with chorus and orchestra. His important concert appearances, limited by his absence abroad, include Columbia University, Brooklyn Oratorio Society ("Dream of Mary"), Brooklyn Academy



NORMAN JOLLIF,
Bass-baritone.

of Music, Salem Oratorio Society ("Elijah"), New York Mozart Society, Hamilton, Ont. ("Elijah"), Elizabeth Oratorio Society ("Redemption"), and Toronto Academy of Music (recital). Mr. Jollif is a conscientious artist. His preparation has been thorough, and the successful record of past performances gives promise of a brilliant career now under the guidance and exclusive management of Walter Anderson.

Binghamton Clef Club Gaining Recognition

The Clef Club of Binghamton, N. Y., John T. Watkins, director, gave a fine concert in Kalurah Temple on the evening of February 9, under the auspices of the Kiwanis Club. This concert, one of the most successful musical events of the season, was the club's first concert this year, as well as the first appearance of Mr. Watkins as its director. An audience of over 1,000 persons gave evidence of its enthusiastic approval by prolonged applause, and many favorable comments were heard from all sides. The performance of the singers, and especially of Mr. Watkins' work as director, occasioned many words of praise, for the chorus was at all times responsive to the slightest signal, and each number was artistically presented. Extremely attractive stage settings also aided in creating an artistic atmosphere.

Cecil D. Mastin, who was to have been featured as a special soloist, was taken suddenly ill and his place was filled on short notice, but very creditably, by Charles Morea.

The Clef Club of Binghamton is a comparatively new musical organization, but it already is attracting considerable attention and favorable comment in and around the Southern Tier. Organized in the autumn of 1918 for volunteer war work, this club did not disband at the coming of peace, but transformed itself into a high class concert organization. The first musical director of the Clef Club was Cecil D. Mastin, who piloted the young organization

through a successful season in 1919, during which it made a favorable impression wherever it appeared. In 1920, however, Mr. Mastin relinquished the directorship for private work, and John T. Watkins was engaged. Intelligent supervision and long, patient effort on the part of both directors, combined with the earnest co-operation of the members, has resulted in the gradual improvement of the organization, until now it not only leads in the local field but ranks with the best of male choruses that have ever been heard in Binghamton. There are sixteen male singers in the Clef Club, the four parts being equally divided with four men to each part. Every member is of soloist ability, and practically all of the men are well known local musicians. Strictly high class music, classical and semi-classical, is sung exclusively. Norval S. Douglas, of Binghamton, is president and manager of the organization.

Bencheley Pupil Succeeds Despite Opposition

M. B. Bencheley, the vocal teacher of Minneapolis, has a waiting list of applicants, some of whom express themselves as being desirous of developing a "new voice." As the majority of Miss Bencheley's pupils in the past have been society girls, who have no special interest in public work, she is now giving her attention to students who have a practical incentive for continuous work. One of her pupils, Helen Clagne, through a great desire to study seriously, despite the fact that she showed no signs of talent, paid for her own lessons, because her mother did not believe that her daughter could develop a singing voice. Her own observation and experience as a student at a prominent conservatory had made her somewhat of a "Doubting Thomas." To make a long story short, the daughter's determination to sing and the earnest work that she put in to accomplish this end, under Miss Bencheley's guidance, have at last borne fruit and thereby convinced the mother that the efforts were worth while.

Levitcki to Make Third**Appearance in Washington**

Having played five times in New York this season and three times in Chicago, Mischa Levitzki will add Washington to the list of cities which will hear him at least three times. On November 25 he appeared there as soloist with the New York Symphony Orchestra. His next engagement in the National Capital took place on February 29, when he was heard together with Leopold Godowsky, Arthur Rubinstein and Leo Ornstein, in an Ampico demonstration recital. On March 12 he will make his third appearance in a joint recital with Emma Roberts, contralto.

On March 13, the Ampico program will be repeated in Baltimore, and on March 22 he will again be heard in comparison with his Ampico records in conjunction with the Detroit Symphony Orchestra in Buffalo.

Musicians' Club Holds Social

The tea social and informal musicale held in Carnegie Hall by the Musicians' Club of New York on Sunday afternoon, February 15, was very well attended considering the very severe weather. Among those present were: John Luther Long, Mr. and Mrs. Wassili Leps, Mrs. David Allan Campbell, Mrs. Thelma and daughter, Mr. and Mrs. James Lynch, Mrs. Julian Edwards, Mr. and Mrs. Harvey Hindermeyer, Mr. and Mrs. van Aken, Mr. and Mrs. Bates, James O. Boone, Ned Johnson, Ward-Stephens and John M. Fulton.

The hostesses were Florence Turner Maley and Florence de B. Allen. A very enjoyable afternoon and evening was spent at the club and it is hoped they will be continued. There are to be two teas during the month of March, on the 7th and 21st, and the Monthly Club Musicales on the 30th.

Recital by Young-Maruchess and Christie

Alix Young-Maruchess, violinist, and Winifred Christie, pianist, will give a recital at the Princess Theater on Sunday evening, March 7. Among other ensemble works they will play the beautiful Mozart sonata, No. 12.



Mayo Wadler
The American Violinist
Mgt.: Jules Daiher, Aeolian Hall, N. Y.

FRANCESCA	ZARAD	SOPRANO
		Management: J. H. FITZPATRICK
		Windsor-Clifton Hotel • • • • Chicago, Ill.

DUNNING SYSTEM of Improved Music Study for Beginners

TEACHERS EARNING, \$2500, \$3000, \$4000 A YEAR

Normal Classes as follows:

Mrs. Carrie Louise Dunning, Originator, 8 West 40th Street, New York City.
 Portland, Ore., June 17; Chicago, August 1.
 Anna Craig Bates, 732 Pierce Building, St. Louis, Mo.
 Mary E. Breckisen, 354 Irving Street, Toledo, Ohio.
 Louisville, Ky., June; Toledo, Ohio, July.
 Mrs. Oscar E. Busby, 233 No. Ewing Avenue, Dallas, Texas.
 Dallas, March 8; Memphis, Tenn., June 21.
 Mrs. Jean Warren Carrick, 977 East Madison Street, Portland, Ore. Portland, April 15; August 15.
 N. Beth Davis, Whitman Conservatory of Music, Walla Walla, Wash.
 Beatrice S. Eikel, Kidd-Key College, Sherman, Texas.
 Kidd-Key College, June 15.
 Jeanette Currey Fuller, 50 Erion Crescent, Buffalo, N. Y.
 Buffalo, July 1.
 Cara M. Garrett, Bay City, Texas.
 Elizabeth Hasemeier, 41 So. 21st Street, Richmond, Ind.
 Richmond, June.
 Mrs. Julius Albert Jahn, Dallas Academy of Music, Dallas, Texas.
 Maud E. Littlefield, 204 So. Olympia Street, Tulsa, Okla.

Phillips University, Enid, Okla., June; Colorado Springs, Colo., July.
 Carrie Munger Long, MacBurney Studios, Fine Arts Bldg., Chicago, New York City, Feb. 15; Chicago, Ill., April 1.
 Mrs. Wesley Porter Mason, 5011 Worth Street, Dallas, Texas.
 Harriet Bacon MacDonald, 608 Fine Arts Bldg., Chicago.
 Minneapolis, February, and Chicago, March and July.
 Virginia Ryan, 1115 Washington Street, Waco, Texas.
 Waco, Feb. 16.
 Laura Jones Rawlinson, 554 Everett Street, Portland, Ore.
 Mrs. Ura Synnott, 824 No. Ewing Avenue, Dallas, Texas.
 Dallas, March 8, June 28.
 Stella Huffmeyer Seymour, 1219 Garden Street, San Antonio, Texas.
 Una Clayton Talbot, 3068 Washington Blvd., Indianapolis, Ind.
 Indianapolis, Summer Class.
 Isabel M. Tone, Lakeview Hotel, Los Angeles, Cal.
 Mrs. H. R. Watson, 124 East 11th St., Oklahoma City, Okla.
 Oklahoma City, Spring and Summer.
 Clara Sabin Winter, 410 No. Main Street, Yates Center, Kan.
 Wichita, Kansas, June 2.
 Mattie D. Willis, 617 So. Fourth Street, Waco, Texas.
 Waco, June 17; New York City, August 2.

Information and booklet upon request



TITO SCHIPA

Tenor Sensation

Exclusive Management
of the

Chicago Opera Association, Inc.

ROSA

RAISA

For Concerts and Recitals

ADDRESS:

**JULES DAIBER, Aeolian Hall
New York**

GIACOMO

RIMINI

LEOPOLD GODOWSKY

World-Famed Pianist

SEASON 1919-20

**Haensel & Jones, Aeolian Hall, New York
KNABE PIANO USED**

Home Address:
626 South Alexandria Ave.
Los Angeles, Cal.

PARADISO
CELEBRATED VOICE SPECIALIST and GRAND OPERA COACH
(formerly of Milano, Italy)
A. Studios: 897-898 Carnegie Hall, New York Telephone, Circle 1350

G. M. CURCI
(Graduate of Royal Academy, Santa Cecilia, Rome)
VOCAL TEACHER and COACH
Teacher of Evelyn Scottney of the Metropolitan Opera Co.
Studios: 538 West 72nd St., New York. Telephone Columbus 8383
Consultation by Appointment

JOHN MOKREJS
114 CARNEGIE HALL, NEW YORK
PIANO, HARMONY, COUNTERPOINT, COMPOSITION

ROMEO GORNO
Pianist and Artist Teacher
of the College of Music of Cincinnati

GEORGE E. SHEA Teacher of Voice and Operatic Acting.
545 West 111th Street, New York
Telephone Cathedral 6149

BARBEREUX SYSTEM
N. Y. STUDIO: 824-S Carnegie Hall
T. M. Briggs and Ada M. Shewer, teachers in charge
Central Studio: 566 Fine Arts Building - - Chicago, Ill.

FRANKLIN RIKER
TENOR TEACHER OF SINGING
New York Studio (Tuesdays and Fridays) 1425 Broadway, Phone Bryant 127
Philadelphia Studio (Mondays and Thursdays) 1714 Chestnut Street, Phone Locust 3447

Mme. Katherine Morreale
SOPRANO
VOICE CULTURE REPERTOIRE
208 West 59th Street, New York City Phone Circle 5808

PAUL STOEVEING Master Teacher of the Violin and Bowing Specialist
Formerly Professor at the Guild Hall School of Music and Trinity College of Music, London, England. Author of "The Art of Violin Bowing," "The Story of the Violin," etc.
Will receive students Mondays and Thursdays only
Consultation on Bowing by Appointment at His Residence-Studio
235-9 West 108th St., (near Broadway)
Phone Academy 790 NEW YORK

Heinrich Hauer Katherine
BELLAMANN BELLAMANN
PIANIST-LECTURER SOPRANO-TEACHER OF SINGING
Chicora College for Women—Columbia, South Carolina

ALBERT RIEMENSCHNEIDER
Organist and Director of Music, Euclid Ave. Baptist Church, Cleveland, Ohio.
Director, Baldwin Wallace Conservatory of Music, Berea, Ohio.
CONCERT ORGANIST—PIANO AND ORGAN STUDIOS
For Recitals or Instruction Address, Berea, Ohio.
Piano Studio, 707 The Arcade, Cleveland, Ohio.

MACBETH
Chicago Grand Opera
Management: Winton & Livingston, Inc., Aeolian Hall, New York

LIONEL STORR
Bass-Baritone

Management: R. E. JOHNSTON
1451 Broadway - - New York

LOUIS SIMMIONS
TEACHER OF SINGING

Studios: 261 Fifth Avenue, New York.

GOTHAM GOSSIP

FOURTH THURSDAY MUSICAL.

Emma Thursby's fourth Friday afternoon musical reception was attended by a great number of friends, as it was in honor of her birthday. The beautiful new music room was charmingly decorated with roses and sweet peas, gifts from her numerous friends. The singing of Grace Kerns and Reba Cornett Emory, two former pupils of Miss Thursby, was most enjoyable. Frederick Gunster, tenor, was in splendid voice, and delighted all by singing "The Madrigal" (Fourdrain) and "Standin' in the Need of Prayer." Mrs. Emory sang "Homing" and "Blossom Time." Grace Kerns rendered exquisitely "Psyche" (Palladiello), "Song of the Open" (La Forge), "Dawn" (Curran), "Values" (Vanderpool), "Robin, Robin, Sing Me a Song" (Spross), and "Vissi D'Arte" (Puccini). Gladys McKelvin, a young pianist from Canada, played charmingly works by Chopin, Albeniz, Schubert and Liszt. Among those present were Everly Davis, Mrs. Edwin J. Westby, Mrs. Lauterbach, Mrs. Edward Grossman, Charles Benjamin Bishop, Mrs. L. Herbert Alexander, Mrs. Henry I. Judson, Blanche Gurka, Mrs. John MacArthur, Mrs. Durant Cheever, Content Johnson, Donia Oumiroff, Mrs. Henry Place, Mrs. Henry Lesan, Angelo Foster, Signor F. Carpi, Leila Troland Gardner, Mrs. Henry Doscher, Miss Boyer, Mrs. William Moore and Mrs. Zolicofer Mitchell. Betty Schuleen, an attractive and very capable young pianist and coach, played excellent accompaniments, and Content Johnson presided at the tea table.

At the February 27 reception Mr. and Mrs. Henry Hadley were the special guests.

Ina Thursby gave a dinner in honor of her sister's birthday February 21, at which were present Judge and Mrs. Charles MacLean, Mr. and Mrs. Henry Doscher, Mr. and Mrs. John Drake, Donia Oumiroff, Everly Davis, Sydney Dyke and Dr. Emanuel Baruch.

FRENCH MUSIC BY DICKINSON.

February 20 a large audience heard Clarence Dickinson's program of French music at the Brick Church. His biggest solo number was the closing movement from Vienne's first symphony. The heavy pedals of this organ made the number especially imposing, because of the theme appearing in this pedal part. A dainty "Angelus," by Massenet, with chimes, pleased everybody, and the facile finger technique of the organist was prominent in a toccata by Mereaux. Bianca Holley sang two numbers with powerful soprano voice, and especial interest was evident in two harp numbers played by Carl Schuetze.

February 27 music of England was performed with Louise Hubbard, soprano, assisting.

CO-OPERATIVE ARTISTS' SOCIETY MEETS.

The Co-operative Society of Concert Artists held its regular weekly meeting on Monday morning, February 23. A large number of new members were present and the discussion was very enthusiastic. Important steps were taken toward the organization of the society, and much progress was made toward forming a definitive policy. Until further notice the meetings will be held on Monday mornings, 10:30 o'clock, at 371 East Seventy-fourth street. Anyone interested is invited to attend.

TWO NICHOLS FOR VERMONT.

Mr. and Mrs. John W. Nichols, tenor and pianist, have been re-engaged for the summer school of the University of Vermont at Burlington, Mr. Nichols to head the vocal department and Mrs. Nichols as instructor in piano; this will be their seventh season at this well known institution. Prof. J. F. Messenger, director of the summer session, predicts a very large attendance this year, and many new courses are being added to meet the requirements of this ever growing body of summer students.

BUSY ELENA DE OLLOQUI.

Spanish piano music, especially that by Albeniz and Granados, was practically introduced in America by Elena De Olloqui, beginning several years ago. She was the first to play Albeniz's "Triana" and other novelties. Certain Debussy pieces were also played first in New York by her. During the past winter she has played in a number of mansions, including on her program more novelties. Miss De Olloqui, who is herself a descendant of Spanish nobility, has a large class of piano pupils who admire their teacher's playing and methods exceedingly.

STRANSKY, HEIFETZ AND THE KRIENS ORCHESTRA.

To show his special interest in the Kriens Symphony Club, the first American school for orchestral players, made up of one hundred men and women, Josef Stransky will conduct one of the rehearsals. Jascha Heifetz has just become a patron of the club. Following is the official board: J. L. Burley, president. F. L. Lutz, vice-president; Frida Barreither, secretary, and Henry Barreither, treasurer. The advisory board is made up of E. Essers, Walter S. Fischer, Otto Flaschner, J. W. Frothingham, Adolph Hass, Margaret Hoberg, Alex. M. Jereckie, S. S. Lontos, Gustave Saenger and Julius P. Witmark.

BALDWIN'S 700TH ORGAN RECITAL.

Special announcement cards were issued by the College of the City of New York, department of music, inviting the public to attend Samuel A. Baldwin's 700th public organ recital, which occurred February 29. His program of eight numbers included Roland Diggle's "Idyll," which was written for this recital. Mr. Diggle is the well known organist and composer of Los Angeles. The remaining American composers on his program for coming recitals

are J. Frank Frysinger, of Rock Island, Ill., and Harold Vincent Milligan, of Fifth Avenue Baptist Church, New York City.

MRS. GEORGE LEE BREADY READS "THE BLUE BIRD."

Mrs. George Lee Bready gave an opera recital, "The Blue Bird," for the benefit of St. Mary's School, Peekskill, N. Y., on February 17. Many women prominent in social and musical life, and seven prominent clergymen, including Bishop Burch, assisted in making the affair a fine success.

AMY GRANT'S OPERA RECITALS.

Amy Grant continues her opera recitals at the Hotel Plaza at 3:30 and 8:30 during the season until May 7. February 24 she gave "The Love of Three Kings" and "Falstaff" with Roger Deming at the piano.

ALBERTUS SHELLEY HIESTER ORCHESTRA HEARD.

Albertus Shelly Hiester, formerly of New York, now director of music at San Marcos Baptist Academy, Texas, directed his orchestra of thirty-five players at a concert given by this organization February 12. Besides orchestral numbers there were solos for violin, clarinet, cornet, trombone and piano. Mr. Shelly Hiester, in a private letter, says he would not have been ashamed to have the members play the same program in New York City. He has two assistants to help him in his work.

ZILPHA BARNES WOOD GIVES "CAVALLERIA RUSTICANA."

The Zilpha Opera Club issued invitations to a performance of "Cavalleria Rusticana," at the Scudder School, West Seventy-second street, February 26, and an audience completely filling the large rooms listened to a very smooth presentation. Belle Fromme was the attractive Lola; Egrid Tellieri, the Santuzza; Clare Spencer, Mama Lucia; Jacques Rimson, Turridu, and J. S. Green, Alfio. The work was given in costume, with action, and a chorus of forty singers was an added asset. Mrs. Wood, who has had vast experience in staging and directing operatic affairs, conducted the entire performance from her seat at the piano, and great enthusiasm encouraged all to do their best. Under her direction the same work was given four times with similar cast within a week, the last performance being on February 29 at the Globe Music Club matinee, at the DeWitt Clinton High School.

Following the performance a social evening was spent, with dancing as the principal enjoyment. Compliments for Mrs. Wood were profuse and sincere.

Max Rosen a Frequent Recital Goer

There was a time when Max Rosen, the young American violinist, went to recitals and concerts only when he was giving them. For recreation—like the tired business man—he preferred vaudeville, musical comedy and the movies, but those times are changed. Now the famous violinist may be seen at nearly every piano recital, at nearly every orchestral concert and even at occasional violin recitals. Perhaps his friendship and great admiration for Leopold Godowsky has influenced him in his sudden keyboard passion or maybe he is nursing a secret desire to change his musical allegiance, but whatever the cause Max is a faithful recital-goer and the United States Government is the richer for his presence because he always has a box and always pays the war tax.

Ralph Leopold's Activities

Ralph Leopold appeared as soloist with the Army Symphony Band in the DeWitt Clinton Auditorium, New York, on February 15, playing a program which comprised the allegro, op. 53, Schytte; nocturne, Chopin; "Orientale," Amani; "Papillons," Olsen, as well as Percy Grainger's "Colonial Song," and paraphrase on Tchaikowsky's "Flower Waltz."

On February 16 Mr. Leopold played the same program at the Commercial High School Auditorium, Brooklyn, N. Y., and on Thursday morning, February 19, he played two groups of piano solos at the Hotel Waldorf-Astoria at the fourth musicale of the Haarlem Philharmonic Society of the City of New York.

Two Recitals for Elizabeth Quaille Artist

Rosa Simon, the talented artist-pupil of Elizabeth Quaille, appeared in recital at St. Mary's School, Peekskill, N. Y., on Saturday, February 21. The pianist presented the same program which she gave at her Aeolian Hall recital on February 26, a report of which appears on another page of the MUSICAL COURIER.

Mabel Garrison Sings "To an Old Love"

Mabel Garrison was soloist with the Chicago Mendelssohn Club in that city on February 12. Among her songs which were favorably mentioned by the press was "To an Old Love," one of John Prindle Scott's recent issues. She also included this number in her Carnegie Hall program in New York, February 23.

Ziperi to Sing in Carnegie Hall

Margaretta Ziperi, coloratura soprano, a pupil of Giacomo Bourg, will appear in Carnegie Hall on March 8, when she will sing Proch's variations and "Caro Nome," from "Rigoletto," as well as a stirring dramatic song composed by her teacher and entitled "A Grave in France."

Claussen and Althouse Engaged for Fort Hays

The latest additions to the list of artists engaged for the Fort Hays, Kan., Music Festival in May are Julia Claussen, mezzo-soprano of the Metropolitan Opera Company, and Paul Althouse, the popular tenor of the same institution.

Diaz a Guest of Honor

On Sunday afternoon, February 29, Rafaelo Diaz, tenor of the Metropolitan Opera Company, was the guest of honor at a reception held at the Brooklyn Music School Settlement.

Schnitzer's Farewell Concert

Germaine Schnitzer will be heard in a farewell New York recital on March 20, before beginning her European tour.

Our Own Sherlock Holmes Jr.

So I've been missed? I hear myself severely criticized for taking so long a vacation. But they DO "come back"—prize fighters, concert singers, opera stars, opera companies and even bad pennies and Sherlock Holmeses. Anyway, I've been "seeing things" again (even if prohibition is now in effect), and am now once more dodging "friendly enemies."

Recently, just as I was returning to the Astor Hotel, I passed Fay Foster in the lobby going out. All dolled up she was, in her best of clothes.

Dick Martin, look out! The other Tuesday night you were in Brooklyn at the Academy, in the front row, left, enthusiastically applauding Morgan Kingstons and Martinelli at the opera there. Then you were also on the aisle seat at the Lexington one Thursday, again applauding enthusiastically, this time Dolci and Raisa. By the by, how do you like the Blue Ribbon output?

And speaking of the Lexington, a week ago Thursday, Alma Voedisch was standing in the lobby. The week before I saw Dorothy Follis there, evidently waiting the longest time for "somebody," and Blanche Friedman, who, with friends, was busy discussing some new development in the managerial line.

The other day, at the Josef Hofmann recital, I was scanning the boxes when I caught a glimpse of Mme. Sembrich surrounded by a number of her pupils.

Dropped in at the Greenwich Village Inn (Polly's) the other evening and found to my surprise I was in the midst of a musical group. Across from me in WONDERFUL company (he had three) sat one of our best known American composers enjoying a full course dinner. On one side with a party of about eight sat Henriette Ragonette, formerly with the Boston Opera Company. Then there was Viola Kruger, singer, pianist and what not, but better known as a movie star, formerly with Fox and Metro.

At the opening performance of the Russian Isba conspicuously located in the audience was Mr. and Mrs. Otto Kahn, Mr. and Mrs. Samoiloff, etc., etc.

At the Lexington the night of Ruffo's triumph (first) I saw Charles Hackett, the Metropolitan tenor, and his brother, and someone else, among the auditors.

The other evening, passing through Grand Central Station, I almost bumped into Fritz Kreisler and evidently his accompanist. Suspect they were going to make the Mid-night for somewhere.

Ethel Leginska and Blanche Friedman strolled by me, arm in arm, at the Philharmonic concert Sunday afternoon last.

Rhea Martin, in "Clarence," is evidently going to move—trunk outside of the door and everything. What's smatter, Rhea? H. C. of L. or nasty landlords?

At the Commodore the other evening "Billy" Simmons was seen, evidently enjoying Anna Case's singing. He it was who had charge of the musical work at Camp Dix, N. J., during the war.

I observe Kingsberry Foster quite frequently at Keen's Chop House. He says he eats there once in a while.

By the way, William Wade Hinshaw inhabits the Reisenweber Cafeteria quite often. Don't you, Impresario Hinshaw?

About 11 p. m. two weeks ago I noticed Martinelli hurrying down Columbus avenue at Eighty-sixth street, evidently bound for the "L."

At Pancrazi's restaurant—the "hang-out" of many notables these days—on a recent Tuesday night Eddy Brown and a couple of friends were at one table, and at another Mr. and Mrs. Tirindelli and their charming young daughter.

At 12:55 p. m., on Friday last, what were you looking at, Alexander Lambert, in the window of the little "jewelry" shop on Sixth avenue, corner of 42nd street.

Tuesday night, at exactly 6:52 p. m., Andres de Segura rushed into the Knickerbocker Hotel, fur coat and all. Wonder where he was going.

Florence Nelson must have made a trip to Jersey Thursday night. She was traveling in the Tube.

R. E. Johnston, Mme. Novello Davies, and Florence Walton all heard Titta Ruffo in "Hamlet" the other evening. They occupied a box.

Wonder if Managers Wagner and McSweeney had any kind of a bet up Thursday night on the Merikanto song which John McCormack has added to his programs? They both were in the rear of the Waldorf ballroom on this occasion, and, all smiles, nodded at each other across the rear of the hall when the noted tenor was obliged to repeat the number.

S. H. Jr.

Verd and Ten Have Heard in French Music

One of the outstanding features of the musical week in Cincinnati was the program of French music given by Jean Verd, pianist, and Jean Ten Have, violinist, in Conservatory Hall on the evening of February 12. The occasion was significant in that it served to introduce to Cincinnati Jean Verd in the two-fold capacity of soloist and ensemblist. Mr. Verd came from Paris in September to join the artist faculty of the Cincinnati Conservatory of Music, and his playing on Lincoln's Birthday thoroughly justified the European recommendations and interesting forecasts made of his artistry. Mr. Ten Have already has made his place in the artist colony of Cincinnati through frequent concert appearances, and is too well known to need much comment. The program included two sonatas for piano and violin, that of César Franck and one by Paul Paray, a novelty which won especial favor. The Messrs. Verd and Ten Have are ensemblists par excellence, and gripped their audience by their authoritative readings, at once subtle, refined and forceful. The artistic appreciation, the freshness, the rapid tempi and genuine virtuosity with which the Paray sonata was given by the two sympathetic artists brought that new work long continued applause. Jean Verd's playing of a group comprised of half a dozen solos by Debussy, Florent Schmidt and Rhene Baton gave his hearers their first opportunity of becoming acquainted with the consummate art of his pianism. Sympathetic understanding of the compositions under con-

sideration, variety of tone shading and a crisp, thoroughly musical manner of presentation were among the potent features of his success, and he was genuinely encored.

Jean Ten Have's solo numbers included works by Senaille-Salmon, Couperin-Salmon and Paul Paray. His refined, steady tone, his sense of nuance and taste, based upon the principles of solid musicianship were features of his playing which made strong appeal to the public. Rarely has a program evoked so high a pitch of enthusiasm, and it is hoped that these talented French artists will cooperate in programs of their native music at frequent intervals.

The Frieda Hempel Ball

The Frieda Hempel ball concluded a winter of notably brilliant social affairs in Birmingham, Ala., on February 17. It was the annual Mardi Gras ball of the Southern Club, and in compliment to the prima donna they called it by her name. Miss Hempel's concert preceded the ball, and an ovation was given her. Her program was nearly doubled in length to meet the insistent demand for encores. Arriving at the Southern Club, the soprano was given another demonstration of Southern hospitality. With the president of the club, Mr. Dimmick, Miss Hempel led the dances.

Miss Hempel's concert was the opening of the All Star Concerts presented by Mrs. Richard F. Johnston and Mrs. Orlene A. Shipman.

Cecil Arden Mistaken for "Royal Vagabond"

Cecil Arden laughingly repeats the following incident: "Mr. Stefano and I, after a concert in Pittsburgh, both hurried to the station to catch a New York train due at that time, but found that the train was late. After waiting on the cold platform for some time we certainly felt like vagabonds, but we were somewhat taken aback when a beaming colored porter stepped up and said: 'Yes, sah, yes, ma'am, Royal Vagabond train right this way. Jes' follow me, Miss; you'se de star er de comp'ny, ain't you?'"

Werrenrath Successful with "Nancy's Answer"

When Reinald Werrenrath sang recently in Washington, D. C., he used Laurie Briers' little song, "Nancy's Answer," and sang it so excellently that the audience rewarded him with a most enthusiastic reception. In fact, the song could have been repeated.

Comments on Barbereux Parry's Book

"Voice Limitation and Its Elimination," by Mme. Barbereux Parry, of Chicago, is attracting considerable interest in musical circles.

Herbert Wrightson's opinion of the little book follows: "This little volume is a collection of essays on matters connected with the voice and its development. Whatever may be their value in a technical sense, they contain many uncommon ideas and an undercurrent of philosophical truth which makes them interesting and even illuminating. For instance, the theories as to resonance and the sympathetic vibration of the whole bony framework of the body is not an idea ordinarily met with, but one which sounds plausible and gives new light. The same might be said of some of the thoughts anent voluntary and involuntary action. The central idea itself, the removal of limitation, is, of course, based upon the rock of sound philosophic truth, and is applicable in many ways besides that treated here. The index gives a list of over a dozen pertinent matters which are dealt with in the book."

The Chicago Evening Post wrote: "The author of this brochure is a vocal teacher of many years' experience, and in these pages she outlines a method of voice development original with her and based on the understanding of the effects of various involuntary physiological actions upon the voice. After outlining her methods, the author says: 'When the singing voice is so adjusted that singing is an involuntary act, the student will sing as the bird sings—without conscious effort. By so doing he will find that he can use his voice with all the surety, freedom and spontaneity with which a pianist uses the vast resources which lie within the instrument before him.'"

Three New Dates for William Wylie

Under the auspices of the American Legion, William Wylie, the tenor, appeared in concert in Cadiz, Ohio, on February 26; Jewett, Ohio, March 2, and Adena, Ohio, March 4. Mr. Wylie gave a successful recital in Aeolian Hall, New York, on January 17.

LENA DORIA DEVINE

TEACHER OF SINGING
Metropolitan Opera House, 1425 Broadway
Teacher of LOUISE STALLINGS. Louise Stallings Concert Co., Redpath Hall

JOSEPH REGNEAS
135 West 80th Street, New York
Tel. 3786 Schuyler
Consultation only by appointment

MARION GREEN
Now playing
"Monsieur Beaucaire"
New Amsterdam Theatre, New York

VAN YORX
THEO.—Tenor
Studio: 22 West 39th Street, New York
Tel. 3701 Greeley

EDWIN HUGHES
THE DISTINGUISHED AMERICAN PIANIST
Management: ANNIE FRIEDBERG, 1425 Broadway, New York
S'E'NWAY PIANO DUO-ART RECORDS

GUILMANT ORGAN SCHOOL
DR. WILLIAM C. CARL, Director
Individual Training With Practice Facilities
New Catalog Ready Winter Term January 8th Six Free Scholarships
NEW OFFICE ADDRESS: 17 East Eleventh St., New York

American Syncopated Orchestra
AND SINGERS
WILL MARION COOK, Conductor
Now on Tour
For dates, address Exclusive Management, JAMES R. SAVILLE, 3623 PINE GROVE AVE. CHICAGO, ILL.

YEATMAN GRIFFITH

Teacher of FLORENCE MACNETH, Prima Donna Coloratura, and other prominent Artists and Teachers.
318 West 84th ST. NEW YORK CITY. Tel. Schuyler 8537

U. S. KERR

BASS BARITONE
RECITALS IN ENGLISH, FRENCH,
ITALIAN AND NORWEGIAN
561 West 143rd Street, New York City. Tel. 8970 Audubon

WAGER SWAYNE

3466 Jackson Street, San Francisco, Calif.
Pianist Prepared for Public Appearances

Walter Henry **Hall** Professor of Choral Music,
Columbia University
Address 49 Claremont Ave.

KATHRYN MEISLE

CONTRALTO Management: CALVIN M. FRANKLIN
137 West 86th Street, New York City

CHARLES SANFORD SKILTON

COMPOSER and ORGANIST
University of Kansas Lawrence Kansas

L. d'AUBIGNÉ

Teacher of Singing
Villa d'Aubigné 28bis, rue de Brancas - Survee-Paris

CELESTINE CORNELISON

MEZZO-SOPRANO
TEACHER OF SINGING
STUDIO, 705 THE ARCADE CLEVELAND, OHIO

SAM S. LOSH

PIANIST BARITONE TEACHER
Organizer of Community Music, W. C. C. S.
FORT WORTH, TEXAS

GAYLORD YOST

COMPOSER-VIOLINIST
Care of MUSICAL COURIER - 437 Fifth Ave., New York

JOHANN BERTHELSEN

TEACHER OF SINGING
223 Riverside Drive Telephone: Riverside 1838 New York

Jean de Reszke
58 Rue de la Faisanderie
Paris

SIGHT SINGING—RHYTHM—IMPROVISING—MUSICAL MEMORY.

A Special Course by Mrs. Effa Ellis Perfield



Free Demonstration Lesson
Every Monday Eve., at 7.30.
Place: 58 W. 40th St., Telephone Vanderbilt 8235.

Work on the Following Subjects is given:

1. Sight Reading
2. Sight Singing
3. Improvising
4. Melodic Dictation
5. Ear Feeling
6. Rote Songs
7. Part Singing
8. Rhythm and Rhythmic Dictation
9. Keyboard and Written Harmony
10. Keyboard, Sharps, Flats, etc., leading to scales
11. Harmonic Dictation
12. Musical Memory and Form Feeling

Daily Pedagogical and Musical Demonstrations for the Public, 1 P.M. except Thursdays.

OPINIONS OF THE PRESS**Werrenrath Achieves Greatness Musically**

"Baritone wins new laurels in difficult solos at symphony concert at Odeon," says the St. Louis Times of February 7, when Reinald Werrenrath appeared as soloist with the St. Louis Symphony Orchestra. The review in that paper then continues:

Mr. Werrenrath feels, however, that his mission is to interpret music rather than to exploit his voice. He did everything possible for Mr. Mason and managed to garner laurels for his voice as well. This singer inspires the greatest respect for his attitude toward his work, and unqualified admiration for his beautiful voice and for his superlatively fine singing. And the best thing about the young baritone is that he grows constantly. In the technique of his singing he is ever forging toward perfection, and musically he has achieved greatness.

The St. Louis Post-Dispatch of the same date states:

Baritone, with voice in exceptional form, lives up to enviable reputation. . . . Reinald Werrenrath, baritone, was the soloist, and he lived fully up to the enviable reputation attained by him in his former appearance here. His voice, which was in exceptional form, is rich, and possesses that velvety mellow quality which is the most valuable asset of singers in his register. The aria lies well within Werrenrath's province, and he sang it with dramatic fine emphasis and great power. The same was true of his presentation of Daniel Gregory Mason's "Russians," a song cycle with orchestral accompaniments.

The music critic of the St. Louis Globe-Democrat referred to Mr. Werrenrath as follows:

That fine Reinald Werrenrath, whose Danish ancestry is signified in a tall, supple and powerful frame of Viking stature, sang in a rich, round baritone the aria, "Who May Give Orders When He Loves" from Saint-Saëns' "Henry VIII." . . . Saint-Saëns' music shows lack of dramatic quality, but as the baritone sang it there was occasion for considerable good vocalization. . . . Something more characteristically Russian than the murdered Czar or the doings of the Bolsheviks, even, was to succeed—the young Brooklyn poet, Witter Bynner's "Russians" (a song cycle for baritone and orchestra), composed by that excellent American tone-poet, Daniel Gregory Mason. . . . Real verses, real poetry, these, and set to wonderful-compelling music, Baritone Werrenrath made a tremendous impression with them; a tremendous impression, and the orchestra aided him to the uttermost.

"Wilson Will Be Regular Visitor"

Raymond Wilson gave a piano recital in Warren, Pa., before the Philomel Club on the evening of January 28. His program consisted of numbers by Mozart, Chopin, MacDowell, Barratt, Pugno, Glinka-Balakirew and Liapounoff. Of his delivery of the varied program the Evening Times said:

Mr. Wilson is absolutely an American made pianist and if critics will be fair (and most of them have been with Mr. Wilson) they will acknowledge that he stands in the very front ranks of great interpreters of master piano works.

He has a superb technic, his tone is marvelous, while his chief asset is all grades of expression from the light arabesque work of a "Variation Pastorale" by Mozart to the most dramatic moments in MacDowell's wonderful "Sonata Eroica."

The chopin numbers gave the pianist an excellent opportunity to contrast his lighter romantic revels in the nocturne, op. 62, No. 2, as compared with the great dramatic climaxes brought out in the "Scherzo" in B minor.

The great masterpiece of the evening was the MacDowell "Sonata Eroica." Mr. Wilson arose to great flights of pianism as he brought out the supreme moments in the various movements of this great work. The third movement was no doubt the apogee of the evening's artistic feat.

The group of novelties consisted of "Bells" by Barratt; "Serenade" by Pugno; "The Lark" by Glinka-Balakirew and "Etude" by Liapounoff.

Mr. Wilson will surely be a regular visitor to our city judging from the sentiment expressed by the Philomel members at the close of last night's appearance.

Mme. Peroux-Williams an Experienced Singer

Mme. Peroux-Williams gave a song recital in New York City on January 28, and according to the critic of the Tribune of that city it would have been a pleasure for him to praise her work in detail, to comment at length upon her admirable breath control, finished phrasing, excellent diction, and upon her finesse and distinction as an interpreter. The appended notices prove that several of the other critics of the metropolis were also highly impressed with Mme. Williams' art:

Her voice production was of the best.—Sun.

A charming, sympathetic personality has Mme. Peroux-Williams, a mezzo soprano. It is so ingratiating in its warmth and friendliness.—Herald.

The singer has excellent command of a charming mezzo soprano voice. The difficult art of legato singing was artistically exemplified.—American.

On the occasion of Mme. Williams' recital in Boston on January 21 the Boston Herald spoke of her diction being very clear and pure, and her voice very rich. The Boston Post said that not many singers offer so unusually selected and interesting a program.

Althouse's "Great Artistry at Its Best"

Paul Althouse is winning new laurels in the various cities on his concert tour. Wilmington, Del., is one of the latest to be taken by storm, as the appended criticisms will testify:

"Madrigale," by Florida of the Italian group, was received with particular favor, and this number afforded Mr. Althouse an opportunity to display the genuineness of his Italian style. His operatic training was especially in evidence, and his rendition was done with an authority that was thoroughly convincing. His great artistry, perfect enunciation and interpretation were at their best, and ringing applause greeted the conclusion of each number. His technic gave him complete control of the whole range of dynamics, and his voice has the natural adaptability essential to meeting the demands of the most dramatic or lightest lyric style.—Wilmington Morning News.

The audience gave every evidence it had anticipated an afternoon of delight—an anticipation which happily was fulfilled. Clearly Mr. Althouse knows much of the value of program planning. He has a richness and freshness of tone which is exhilarating.—Evening Journal.

His thorough grounding on the technical side carried him over the hurdle of the musical bars and enabled him to develop to the uttermost the sentiment enshrined by poet and musician, to the great pleasure of the auditors.—The Every Evening.

Eddy Brown Plays Up to Reputation

Eddy Brown, the brilliant young violinist, gave the first concert of his February tour in Reading, Pa., on February 3. He was enthusiastically received by a large audience,

and already negotiations are pending for a return appearance in the spring. The following excerpts from the Reading Herald of February 4 tell something of the triumph scored by Mr. Brown:

Brown's brilliance is not of the showy variety, but rather that of the mature ripeness of an artist. There are certain outstanding characteristics to his playing, chief of which are a dash and style with a technical skill that is at all times quite dazzling. And yet Eddy Brown possesses that something which is greater than technic and, therefore, will continue to instruct, interest and captivate his audiences everywhere. Art is rapidly dying of mere technic, the musician and artist must woo and win by his skill of interpretation and display of the beauty of his art and its creations. Talent is a very great thing, but it depends upon how it is used. It can be used for the elevation and the exploitation of the beautiful or merely to exhibit unusual manual dexterity and cleverness.

Handel's charming largetto was played with an impressiveness that suggested evenness in an old cathedral. J. B. Cramer (of study fame) wrote many charming morceaux and the rondo with its "con sordino" was pungent and infectious. Brown's delicate exposition of Kreisler's "Tamborin Chinois" was fully equal to that of Kreisler himself.

In the last group of pieces the player showed that he was following closely the famous Auer aphorism to "play as you feel, and not as it's written." Each piece, though frequently heard, gained considerably through his discriminating choice of "tempo."

Cui's ever-present "Orientale" was a ravishing minor episode and the pizzicato and spicatto effects were most delicately shaded. . . .

Bazzini's fantastic "Round of the Goblins" calls for every possible form of technic and Brown's masterly double-stopping and delicate harmonics seemed to give new life to this very familiar composition.

Elsa Fischer Quartet Acclaimed

One of the few chamber music organizations in New York which is scoring success after success is the Elsa Fischer String Quartet. At the outset the four artists determined to establish a string quartet which could be classed among the foremost extant. Adolfo Betti, first violin of the Flonzaley Quartet, after attending a performance given by this organization, about two years ago, wrote to Miss Fischer as follows:

Tomorrow we are leaving New York. As probably I will have no more opportunity of seeing you and your colleagues before our departure, I wish to say to all of you (in the name also of my associates) how much we enjoyed your concert the other night. We all admired your style of playing and thought the ensemble was extremely fine and the balance thoroughly excellent. You can be proud



ELSA FISCHER STRING QUARTET.

of your achievement indeed! Please accept with our best wishes for your success (which seems to me infallibly certain) our heartiest congratulations for the beautiful results you have attained.

The Newburgh Daily News of January 21, 1920, has the following to say in praise of the quartet:

This little group of musicians added greatly to the charm of the program, and received a recognition that was a tribute to its performance. The quartet had to respond again and again to encores.

The Stamford Advocate of January 27 prints this:

The recital of the Schubert Study Club given by the Elsa Fischer String Quartet in the Casino yesterday afternoon is deserving of highest praise. These artists came with excellent recommendations as to their fine ensemble playing, quality and breadth of tone and praiseworthy interpretation, and to these qualities, remarkable to a great degree, the members and guests of the Schubert Study Club wish to add their technic, unusually fine handling of staccato work, wonderful shadings, perfect balance and remarkable rhythm and phrasing. If it were possible for four strings of a single instrument to be played so as to form the wonderful harmony found in the delicate, refined, most perfect of chamber music, which permits of the most exquisite shadings, some idea might be given of the work of the Elsa Fischer String Quartet. Each an artist of remarkable ability, they together formed an instrument pulsating as an organ.

Daisy Nellis Recalled Many Times

Daisy Nellis, the pianist, who is at present making a tour of all the principal cities of the East, both in the United States and Canada, is meeting with pronounced success everywhere she is appearing. Appended are several press reports:

Daisy Nellis, a pianist of high ideals and distinguished accomplishments, fills the headline position on the Keith bill this week, and by her work, Portland Theater goes and music lovers are being served with a rare musical treat. . . . Miss Nellis is a concert artist and is now touring in vaudeville for a brief period. Her interpretations are artistic and her playing brilliant, yet sympathetic. She was greeted by storms of applause. Miss Nellis possesses also a charmingly refined stage personality.—Evening Express, Portland, Me.

. . . She shows splendid proficiency in her all classical program. She delighted the audience and was called before the curtain many times.—Daily Argus, Portland, Me.

Daisy Nellis not only held the attention of the audience with her playing but with her personality as well.—Providence Press.

OPINIONS OF THE PRESS

Frederick Gunster Given "Perfect Ovation"

Frederick Gunster, the tenor, appeared in Harrisburg, Pa., the capital of his native State, on February 10, as one of the attractions of the Keystone Concert Course, and won most flattering praise from the critics as well as receiving an ovation from a delighted audience. He was recalled after each of his group of songs and compelled to add encores. Mr. Gunster's first selection was Verdi's "Celeste Aida," subsequent numbers being French songs and a group of negro spirituals. The Harrisburg papers printed the following on the day after the concert:

Mr. Gunster had his audience with him from the minute he appeared. His opening number, the familiar "Celeste Aida," was so beautifully sung that it was greeted by a perfect ovation. Mr. Gunster was recalled three times, after which he gave a charming encore. Mr. Gunster is an artist of the first class and all of his numbers were of uniform merit. His voice has much quality, his phrasing and exquisite shading are a real delight. His unusual diction was most noticeable throughout the entire program. His American negro spirituals were irresistibly given.—Harrisburg Evening Telegraph.

The one selection alone ("Celeste Aida") was proof enough to the audience that each consecutive number on the program would give infinite delight. Possessed of a rich and resonant voice and a perfect enunciation, he was indeed pleasing in all his selections and was recalled for several encores.—Harrisburg Evening

Another Orchestral Triumph for McConnell

Harriet McConnell was so well received everywhere she appeared last season as soloist with the Minneapolis Symphony Orchestra that she was again engaged this season to tour with that organization. Miss McConnell is an excellent artist and the possessor of a beautiful contralto voice of very wide range. When she appeared with the orchestra in El Paso, Tex., two of the dailies reviewed her part in the program as follows:

Harriet McConnell, contralto, possesses an unusually rich and soulful voice, and her exquisite rendering of Tchaikowsky's aria, "Farewell, Ye Hills," from "Joan of Arc," not only showed her splendid range but the deep feeling that she seems capable of putting into her songs. She responded to an enthusiastic encore with "Take Joy Home," by Gertrude Wells.—El Paso Morning Times, January 27.

Her rendition of Tchaikowsky's celebrated aria showed thorough musicianship and mastery of the dramatic style. She was enthusiastically recalled and sang a charming song entitled "Take Joy Home," which displayed the best qualities of her voice even more than the aria.—El Paso Herald, January 27.

Beauty of Tone One of Gutman's Assets

Elizabeth Gutman, the Baltimore soprano, who gave a splendid recital recently in Aeolian Hall, New York, appeared as soloist with the Baltimore Symphony Orchestra February 1. Because of her success there she was immediately engaged to give a recital for the Arundell Club on February 12. The critics speak as follows of the fine impression Miss Gutman made when she appeared with the Baltimore Symphony:

Miss Gutman's singing was a delight. That her vocal and executive powers have undergone material expansion was immediately apparent. Her voice, which is so exquisite in its rare quality, seems to have grown richer and more replete with emotional potentiality. Her opening number, Handel's "O Sleep, Why Dost Thou Leave Me?" was sung with noble serenity, the interpretation being fully in accord with the calm dignity of the song. Her next number was an ancient Jewish chant, "Ani Hadal," full of the tragic longing and of the mystic suggestion characteristic of most old Hebrew

music. . . Miss Gutman again displayed distinguished interpretive ability in this song, her reading of it having been really profound in its subjective significance. . . It is due to say that the occasion was one of the most interesting the local orchestra has ever given.—Baltimore News.

Miss Gutman was in lovely voice and did some very exquisite singing, especially in the "Madame Chrysanthemum" aria, which she gave with really exquisite taste and beauty of phrasing and tone. One sensed, too, the intellectual sincerity of her performance and its fine interpretive quality, especially in the curious "Ani Hadal," the mystic Arabian Jewish folk-chant, which she sang with such deep sympathy to an orchestral accompaniment arranged by Franz Bornschein. She gave first the lovely old Handel number, "O Sleep, Why Dost Thou Leave Me?" with admirable dignity of style.—Baltimore Sun.

Miss Gutman presented a group of three songs, each of different character and all well calculated to show the possibilities of her very lovely voice. Her singing of the "Valse des Cigales" from "Madame Chrysanthemum" was splendid. Handel's "Sleep, Why Dost Thou Leave Me?" and an old Jewish chant were both sung with great understanding and beauty of tone.—Baltimore Evening Sun.

Alice Nielsen "at Home on the Stage"

Whenever that intensely popular soprano, Alice Nielsen, gives a song recital she is sure to win the unqualified admiration of the press and public alike. Accompanying are three more of the splendid notices which she received while on her recent concert tour to the Coast:

Miss Nielsen's voice is distinguished for the clear, crystal-like quality of its tones. She combines extraordinary dramatic ability and unusual personal charm and attractiveness with her art. Her gracious manner last evening won the hearts of her audience, even before she had sung a note.

In addition to the regular program, she gave several encores, notable among them being "The Old Folks at Home," "Coming Through the Rye." Though resplendent and glorious in the trills and arias of grand opera, it is as a singer of songs of the people that Alice Nielsen is really at her best.

Never before has a Wenatchee audience shown such heartfelt appreciation of any artist's work as was evinced last evening at the Liberty over the offerings of Miss Nielsen and Mr. Grisselle (the accompanist).—The Wenatchee (Washington) World, January 10.

Had Miss Nielsen not sung a note she would have won her audience by her beautiful and charming stage manners. She was not only "at home on the stage," but her singing delighted all who heard her. Her voice was in splendid condition, and feeling what she sang and singing as she felt, it was clear why she swayed her audience at will. Only one heavy number did she sing, while the remainder of her well selected and well arranged program was of the lighter songs. She responded very graciously to encores, among which was "Suwanee River."—The Advocate, Portland, Ore.

A crowd that filled the Liberty Theater last night heard Alice Nielsen on her first appearance in Missoula. That Miss Nielsen has not sung here before has been a double loss to Missoula. . . The program was well arranged and most generous. Among so many beauties it is hard to picture some as better than the others. The group of modern French songs, however, was especially delightful, as was "The Weather Cock" and "Fairy Fingers." Miss Nielsen has an unusual ability to make "atmosphere for each mood," as was strikingly shown in the unusual "But Lately in Dance." The audience was completely captured by the old English songs and "Suwanee River." Miss Nielsen makes a specialty of these, and wisely, for she makes them rarely appealing.—The Daily Missoulian (Missoula, Mont.), January 27.

Sturkow-Ryder Scores as Pianist-Composer

During a recent tour of Missouri, Mme. Sturkow-Ryder, the prominent pianist, received the following glowing press tributes:

Mme. Sturkow-Ryder won her audience most completely in the Russian group, but the Handel and Scarlatti numbers were very welcome, the Sicilian especially entertaining. The tone quality was as lovely as a clear silver bell, and the whole presentation of it thoroughly artistic.—The Evening Gazette, Fulton, Mo.

A large and appreciative audience (which included the Governor's party in a box) greeted Mme. Sturkow-Ryder and Finlay Campbell last night. The artists scored decided hits, Mme. Sturkow-Ryder's Russian group, especially. Corporal Campbell scored his biggest hit in an Aesop Fable set to music by Sturkow-Ryder. It was received with great applause.—The Daily Capital, Jefferson City, Mo., January 20.

Emma Roberts Delights Wilmington Audience

Emma Roberts was the second attraction in the series of afternoon musicales held in the ballroom of the Hotel Du Pont, Wilmington. A large audience was present, and Miss Roberts delighted her hearers to such an extent that Annie Flinn, who arranged the series, has written the contralto's manager, Daniel Mayer, that she has had numerous requests that Miss Roberts be re-engaged for next season. The pleasure which the singer gave to her audience was reflected in the criticisms which appeared in the local papers, as the following excerpts show:

Miss Roberts proved herself a finished artist, not only vocally, but by her interpolated descriptions of the numbers sung and the warmth of expression and vivacity with which she gave them.

As a closing number Miss Roberts reserved the never diminishing aria, "Mon coeur s'ouvre a ta voix," from "Samson et Dalila," by Saint-Saens. As is well known, it is a "big" work, but she delivered it in a most satisfying manner. More than one modern Samson could be excused for hearkening to the allurements of a Dalila with so appealing a voice.—Evening Journal.

A most pleasing impression was created by Emma Roberts, the well known mezzo-contralto, on the occasion of her first appearance in this city.

A group of songs in English comprised the third division of the program, of which "The Last Hour," by Kramer, and "Inter Nos," by MacFadyen, were rendered with full justice to their dramatic qualities and displayed the tonal resources of the artist in a constantly ascending ratio.—Every Evening.

Woodstock Trio Gives Concert in Paterson

Lisbet Hoffman's Woodstock Trio, of which she is pianist and director, collaborated with Clarissa Zomerdyk, contralto, in a recital in Paterson, N. J., February 4. Of their playing the Paterson Morning Call said the next day:

Composed of three skilled musicians—Lisbet Hoffman, pianist; Hans B. Meyer, violin, and James H. Gordon, cello—the Woodstock Trio added much to the success of the evening's entertainment. As a pleasing climax to its part of the program, the trio interpreted in a masterly manner the three movements, scherzo, elegie and finale, by Arensky. They also gave the following numbers with like success: A theme with variations, by Rachmaninoff; "On the Lake" (In Northern Hills), Henry Clossen, and bolero, Arbos.

Boston and Chicago Praise Rudolph Reuter

Wherever that prominent Chicago pianist, Rudolph Reuter, appears in recital his success is unqualified and distinct, and both press and public alike are unanimous in

(Continued on page 54)

"Yes, It's a Steinway"

ISN'T there supreme satisfaction in being able to say that of the piano in your home? Would you have the same feeling about any other piano? "It's a Steinway." Nothing more need be said. Everybody knows you have chosen wisely; you have given to your home the very best that money can buy. You will never even think of changing this piano for any other. As the years go by the words "It's a Steinway" will mean more and more to you, and again and again, as you continue to enjoy through life the companionship of that noble instrument, absolutely without a peer, you will say to yourself: "How glad I am I paid the few extra dollars and got a Steinway."

Write for illustrated literature about the

STEINWAY

Steinway & Sons, Steinway Hall
107-109 East Fourteenth Street, New York City

Subway Express Station at the Door

CECIL ARDEN, CONTRALTO

Metropolitan Opera Company

Address: 56 West 68th St., New York

Telephone, Columbus 3746

BLANCHE GOODE
PIANIST

SEASON 1919-1920

Personal Representative, GRETCHEN DICK 116 West 39th St., New York
Knabe Piano Used

ZOELLNER
QUARTET

This remarkable quartet presents a strong ensemble and a unity of artistic purpose rarely found.—Boston Herald.

SEASON 1919-20 NOW BOOKING

Concert Direction: HARRY CULBERTSON
1415 HYDE PARK BLVD. CHICAGO ILL.

THEODORA
STURKOW-
RYDER

614 Cable Bldg.
4715 Lake Park Ave.
CHICAGO

New York Representative,
E. A. BERGEN,
Hotel Albermarle, 85th Street.



THE HIGHER TECHNIQUE OF SINGING
W. ZAY Author of the Unique Book
HENRI ZAY "The Practical Psychology of
 Complete vocal method Voice," pub. G. Schirmer
 Studio: 50 West 87th Street



RENATO ZANELLI

BARITONE, METROPOLITAN OPERA COMPANY

William S. BRADY

TEACHER OF SINGING

Studios: 137 West 86th St., New York

Tel. Schuylar 10099

Kathrine MURDOCH

American Soprano
 Concert Recital

Address: 2465 Broadway, New York

Tel. Riverside 4448

CARL BEUTEL

American Pianist and Composer

Director Conservatory of Music, Nebraska Wesleyan
 University, Lincoln, Neb.

EDGAR

STILLMAN KELLEY

STEINWAY HALL - NEW YORK, N. Y.

CARL RIEMENSCHNEIDER

PIANIST

(with LESCHETIZKY 1903-06)

STUDIO: 722 The Arcade, Cleveland, O.

HERMANN KLEIN

Teacher of Some of the Most Successful
 Singers Now Before the Public

Co-Editor, Garcia's "Hints on Singing";
 Author, New English Version of "Carmen";
 Translator, Metzler's Mastersongs, "Lieder
 in English."

40 Avenue Road, Regent's Park, N.W., London

JOHN McCORMACK

In America Entire Season 1919-20

EDWIN SCHNEIDER, Accompanist

Manager: CHARLES L. WAGNER

D. F. McSweeney, Associate Manager,
 511 Fifth Ave. (Postal Life Bldg.), New York.
 Steinway Piano Used.

OSCAR SAENGER

Studios: 6 East Eighty-first Street

Consultations and voice trials by appointment only

Tel. Lenox 687

L. Lilly, Sec'y

Information Bureau OF THE MUSICAL COURIER

This department, which has been in successful operation
 for the past year, will continue to furnish information on all
 subjects of interest to our readers, free of charge.

With the facilities at the disposal of the MUSICAL COURIER
 it is qualified to dispense information on all musical subjects,
 making the department of value.

The MUSICAL COURIER will not, however, consent to act as
 intermediary between artists, managers and organizations.
 It will merely furnish facts.

All communications should be addressed
 Information Bureau, Musical Courier
 457 Fifth Avenue, New York, N. Y.

OPINIONS OF THE PRESS

(Continued from page 53.)

praising him. Press eulogies from Boston and Chicago
 are reproduced herewith:

... Reuter's performances intensified the favorable impression
 he had made in the previous season. He has a brilliant technic,
 fine rhythm and a warmth and enthusiasm in his playing which are
 contagious. His program was unusually interesting and unhackneyed.
 The audience was enthusiastic.—Boston Post.

The unconventional program gave the performer an opportunity
 for the use of his many gifts.—Boston Advertiser.

He was at his best in the Brahms. It was a pleasure to hear oc-
 taves played so well. His big tonal effects, too, were well achieved,
 and the loud tones were never harsh. In the modern pieces his
 coloring was very interesting. His recital was a success in every
 way from a technical standpoint, and he showed sound musical in-
 telligence.—Boston Herald.

Mr. Reuter has unusual technical resources and considerable taste
 and feeling. His playing of both classic and modern numbers gives
 great pleasure. He plays with warm restraint.—Boston Globe.

Rudolph Reuter was the recitalist and it was good to hear him
 again. It is not difficult to appreciate the popularity of this gifted
 pianist, for each new meeting with him makes his art seem finer
 and, of course, wholly satisfying. He plays, not as a worker com-
 manded by necessity to his task, but as one who loves his art. I do



RUDOLPH REUTER,
 Pianist.

not know the extent of Mr. Reuter's means, but I would feel that
 even opportunities offered by wealth for idleness would be spurned
 by him for the paramount attraction of the keyboard. He plays as
 one who must play to be happy. A large audience gave the sponta-
 neous applause that ever answers sincerity in art.—Chicago Ameri-
 can.

Rudolph Reuter attracted to his recital one of the most enthusiastic
 audiences of the series. And he deserved it. He played a Chopin
 nocturne with a warmth and with an elastic virility that was a fine
 example of the master's intention, and he was no less successful in
 Brahms. Mr. Reuter is one of the younger pianists who has the
 real feeling for the concert-hall.—Chicago Herald-Examiner.

He has poetic feeling and sympathy; he loves a beautiful tone and
 can produce any number of them as he wants them; he senses a
 melodic line and brings it boldly up to the surface and keeps it
 there, and he has virility and pep and punch and uses them all with-
 out abusing the soundboard of the instrument or the ears of his
 hearers. He played Chopin like a poet and gave three intermezzi
 of Brahms with a manliness and a musical clarity that made them big,
 refreshing musical messages. He played MacDowell and Reger so
 that they charmed, and he offered some good manly Dohnanyi in a
 fashion that gratified and satisfied.—Chicago Tribune.

Cherniavskys "Masters of Program Making"

After appearing in many concerts in this country, the
 Cherniavsky Trio sails for South America on March 25,
 where these musicians will give thirty concerts under the
 management of R. H. Morgan, of Buenos Aires, com-
 mencing in April. At the conclusion of these engage-
 ments the trio is booked for a trip to England, and will
 not return to the United States until 1922.

Following a very successful concert appearance in
 Houston, Tex., the critic of the Chronicle paid the or-
 ganization this tribute:

Surely Houston never heard Chopin played before as Jan Cher-
 niavsky played him last night. Indeed it may also be said that
 seldom has Houston heard a cellist who equaled Mischel Cherniavsky
 or a violinist who played with the artistic abandon of Leo Cher-
 niavsky.

These three supreme artists came on the engagement of the Girls'
 Musical Club, an organization which stands for only the best in
 music.

The brothers are masters of the delicate art of program making.
 Not if they had searched the world over could they have arranged a
 better program.

Irma Seydel to Tour Europe Next Season

Irma Seydel, the distinguished young violinist, is
 contemplating a tour of Europe next season which will
 keep her there probably through the fall and winter,
 after which she will return to this country to fill con-
 cert engagements.

Miss Seydel was born in Boston twenty-three years
 ago. When she was three years of age she began to
 study the violin with her father, who is a member of
 the Boston Symphony Orchestra. She made her first
 public appearance at a pupils' recital at Needham
 (Mass.) when four years old. At the age of nine she
 was soloist with an orchestra composed of members of
 the Boston Symphony Orchestra at Bar Harbor, where
 she made such a great success that she was re-engaged
 for another concert.

Although Miss Seydel received her musical education
 exclusively in the United States, she has enjoyed tri-
 umphant success abroad, where her unusual talent and
 artistic nature made her name famous in musical cir-
 cles. At the age of thirteen, while on a visit to Europe
 with her parents, she appeared three times with the



IRMA SEYDEL,
 Violinist.

Gurzenich Orchestra of Cologne, Fritz Steinbach, con-
 ductor, where she created a sensation, all of the critics
 praising her fine work.

Since that time she has played with such prominent
 American musical organizations as the Boston, New
 York, San Francisco, St. Paul, St. Louis and Philadel-
 phia Symphony orchestras, as well as at Boston Opera
 House concerts.

Abroad she has played with the Philharmonic of
 Berlin and Leipzig, the Prince of Sondershausen Or-
 chestra, the municipal orchestras of Cologne, Wies-
 baden, Heidelberg, Mayence, Hamburg, Mannheim and
 others.

Her forthcoming tour will be followed with keen in-
 terest by her large number of American admirers.

Mrs. Bodanzky Goes Abroad

Mrs. Artur Bodanzky, wife of Artur Bodanzky, con-
 ductor of the New Symphony Orchestra, was a passenger
 on the Steamship Lapland which sailed from New York
 for Cherbourg, France, last week. Mrs. Bodanzky will
 visit Paris, Vienna, Prague and Mannheim before re-
 turning to the United States the latter part of April.

WARREN GEHRKEN

Concert Organist, Composer and Coach Virtuoso Accompanist
 587 Bainbridge Street, Brooklyn, N. Y. Tel. East New York 7584

Great Musicians
 who use

KRANICH & BACH
 Upright Pianos and Player Pianos



CHAS. E. GALLAGHER
 Basso, says:

"The Kranich & Bach Piano in my pos-
 session is most satisfactory in every
 way. It is constructed to meet all the
 demands of the average and the most
 critical musician. Its true scale and
 soft singing tone are points readily re-
 cognized by all vocal artists."

Gallagher is leading basso on tour
 with the Scotti Opera Company, and
 was soloist on tour with the Cincinnati
 Orchestra, etc.

KRANICH & BACH

235 East 23rd Street
 New York City

215 So. Wabash Avenue
 Chicago, Ill.

ACROSS THE COUNTRY

Atlantic City, N. J., February 7, 1920.—In the Rose room of the Bellevue-Stratford, Ida Taylor Bolte, president of the Crescendo Club of this city, appeared as soloist, her numbers being Alyward's "Deep in My Heart: a Lute Lay Hid" and Lierance's "By the Waters of Minnetonka." Mrs. Bolte is a well known contralto, having won special recognition for her work with American Indian and Negro melodies.

For the regular opera night, the music hall of the First Presbyterian Church had an interested audience to hear Mrs. J. H. Ireland, leader expound upon Wagner's "Meistersinger." She was assisted in the presentation of the program by Florence Cook, Florence Edwards, Mr. Kaufmann, Mr. Henan, Mr. Boyer, Miss Silvers, Miss Newell and Miss Marino.

Henri Van Praag prepared an interesting program including selections from Puccini's "Tosca," and Wagner's "Tannhauser," a suite from the South, Clutsmann's "Ma Curly Headed Baby," which was given at the Ambassador Hotel, Sunday evening, February 1. Conductor Collard's readings were excellent.

At the monthly meeting of the Beth Israel Sisterhood, held Tuesday afternoon, February 3, in the temple, Jeanne Hosfoth, soprano soloist of the temple choir, was heard in an aria from Gounod's "Faust," which was so successful that she was obliged to give an encore. Nathan I. Reinhart, organist of the temple, was her efficient accompanist.

Baltimore, Md., February 14, 1920.—Jacques Thibaud, violinist, was heard on February 13 at the Peabody Conservatory before a large and enthusiastic audience, the event being the fifteenth concert of the season. A well developed technic, graceful bowing and artistic expression made the French artist's recital a source of keen delight. The well selected program contained numbers by Mozart, Wieniawski, Couperin-Salmon, Rode, Des Planes-Nachez, Chausson and Bach.

All things conspired to interfere with the fourteenth Peabody artist recital on February 6, but despite all difficulties the concert was given with Horatio Connell, baritone, as the soloist, accompanied by Howard Thatcher at the piano. Edna Durham Willard, who was to have appeared with Mr. Connell, was prevented from singing because of illness, and Ellis Clark Hammann, who was scheduled to accompany the baritone, was unable to reach Baltimore because of the heavy snows. At a late hour Mr. Thatcher kindly consented to substitute, and a number of changes had to be made on the program, due to the fact that the music was with the accompanist in Philadelphia. Mr. Connell, who is a member of the faculty of the Peabody, was in excellent voice and was accompanied sympathetically by Mr. Thatcher. His program was pleasing and varied, ranging from Schubert's "Serenade" to a group of Old French songs, the most delightful of which was "Sur le Pont d'Avignon," which the audience applauded so much he was forced to give an encore. He was also particularly good in Secchi's "Lungi dal Caro Bene," into which he put deep and tender feeling. Haydn's recitative and air from "The Creation" was also well interpreted, and the Old English air, "Meet Me by Moonlight," displayed the fine quality and flexibility of his voice.

Speaking well for the musical taste of Baltimore, and for the high esteem in which the Boston Symphony Orchestra and Fritz Kreisler are held, despite the heavy snowstorm the Lyric Theater was well filled on February 4. Pierre Monteux offered D'Indy's symphony in B flat major and Rimsky-Korsakoff's "The Russian Easter," an overture on themes of the Russian Church. The orchestra also furnished an excellent background for the soloist's masterful rendition of Viotti's concerto in A minor, bringing the luxuriant tones of the violin into clear and beautiful relief.

The usual throng of Baltimoreans, who greet the great pianist, Harold Bauer, every time he appears in Baltimore, were present January 30 at his recital in the Peabody Conservatory. Every seat was taken, extra chairs were placed on the platform, and many were forced to stand during the entire recital, the beauty of the program fully repaying the standees. It opened with Bach's toccata in D minor, arranged by Arthur Whiting. This was followed by Schumann's "Fantasia," Schubert's "Landler Dances," Brahms' ballade in D minor from "Edward," intermezzo in A flat, and his rhapsody in E flat major. The last group contained Chopin's barcarolle, Ravel's "Jeux D'Eaux" and Alkan's etude on movement perpetual. Mr. Bauer's masterful renditions fully merited the enthusiasm with which they were received.

Due to the blizzard and the tieup of the railroads, when the Manhattan Grand Opera Company appeared at the Lyric on February 6 and 7 the orchestra was missing, and another orchestra of ten, recruited from Washington and Baltimore, was substituted. Although the musicians had not rehearsed with the chorus and principals, they appeared perfectly familiar with the operas presented, "Aida," "Lucia" and "Otello," and the results achieved by Ugo Barducci, the Manhattan conductor, received much praise from the audience.

Boston, Mass.—(See letter on another page.)

Buffalo, N. Y., February 12, 1920.—Two in the subscription series of Mai Davis Smith were among the January concerts of Buffalo's busiest musical season. Gabrielowitsch and the Detroit Symphony Orchestra, with Rudolph Ganz as soloist, gave a most artistic performance on Tuesday evening, January 6, and on January 29 Josef Lhevinne and Albert Spalding were heard in joint recital, uniting in the performance of a Cesar Franck sonata and each presenting solo groups.

A concert of the George Engles series, Mai Davis Smith, local representative, was that of the New York

Symphony Orchestra, assisted by Louise Homer. Friday evening, January 16. Mr. Damrosch and his men gave a memorable performance of the Tchaikowsky "Pathétique," and Mme. Homer, heard in a Verdi aria with orchestra and a group of songs with piano accompaniment, gave constant pleasure by her glorious voice and great art.

The second concert, under the auspices of the Twentieth Century Club, was an interesting program of chamber music, excellently performed by a trio consisting of Frances Nash, Rebecca Clark and May Mukle.

The two final concerts of the Chromatic Club's evening series took place within two weeks, Sophie Braslau presenting a varied and exacting program of song on the evening of January 20, and Alfred Cortot, French pianist, playing a program of huge proportions on Tuesday evening, February 3.

Serge Prokofieff, the Russian pianist, also appeared Tuesday evening, February 3, the recital being the fourth in the Sidney Burton series of concerts.

Novel and interesting was the program of piano music for young people given by Guy Maier in Twentieth Century Hall Friday afternoon, January 23, under the local management of Mai Davis Smith. Mr. Maier, by his interesting stories and artistic playing, commanded the close attention of an audience of youngsters and oldsters which filled every available space in the hall.

Buffalo Chapter, American Guild of Organists, introduced the famous Belgian organist, Charles M. Courboin, in recital in First Presbyterian Church, Monday evening, February 2.

Chattanooga, Tenn., February 10, 1920.—An event of much interest among music circles was the concert given by the Chattanooga Male Chorus, under the leadership of Albert Gray, chorister. L. O. Morin is president of the organization, and associated with him are between fifty and sixty active members and an equal number of honorary members. The chorus is the outgrowth of the former Mannerchor, conducted for many years by the late Prof. R. L. Teichfuss, head of the Chattanooga College of Music. The concert this winter was the second event given by the organization.

Charles Iler, pianist, assisted by Mrs. John Lamar Meek, was heard in recital in the Court House Audi-

torium last week. Mr. Iler, who is a student in the Cincinnati Conservatory of Music, was also a pupil of Professor Teichfuss. He enjoyed the distinction of having played in the national contest, conducted by the Federation of Music Clubs, at Peterboro last summer, being winner in the Tennessee State and the south-eastern district contests. He also played a portion of the program given here last week at the home of Mrs. Edward MacDowell. This included three folksong paraphrases, his original arrangement of Old Southern melodies in piano transcription, of which he is making a specialty. Other numbers played by Mr. Iler on his recent program were prelude in G minor and "Humoresque," Rachmaninoff; "La Mandoline," Couperin; etude in C sharp minor, Chopin; "Venice and Naples," Liszt, and an original composition, "To a Prince," dedicated to F. B. Baldwin. Mrs. Meek, who is president of the Tennessee Federation of Music Clubs, is one of Chattanooga's leading singers and quite as well and favorably known in Knoxville and Atlanta. Among her numbers were an aria from Saint-Saens' "Samson et Dalila," "Robin Sings in the Apple Tree," MacDowell, and "All the Leaves Were Calling Me," Hawley. By request, Mrs. Meek gave four Mother Goose songs of Mortimer Wilson, and as an encore "Mishap," an original composition.

Mrs. George M. McKinney recently presented a number of her vocal pupils in concert. In an introductory address Mrs. McKinney spoke of American music. Helen Lemon sang "How Much I Love You," by Frank La Forge, and "One Fine Day," from "Madame Butterfly." Lawrence Huddleston, of Stevenson, Ala., offered "Old Fashioned Town." Lucille Manning sang an aria from "Tales of Hoffman." Ruth Coppedge was heard in "Songs of the Chimes," and Sarah Selman in "Spring Serenade." Mrs. McKinney sang, by request, "Staccato Polka," Mulder; "The Sacrament," McDermott, and "A Proposal," Mary Turner Salter, her voice being a lyric soprano voice with good coloratura quality.

At a concert given by the Chattanooga Music Club, of which Joseph O. Cadek is president, Mme. Bartlett, teacher of Lillian Nordica, sang a group of numbers. Mme. Bartlett is representing the Serbian Child Welfare Association. The program was under the direction of Mrs. R. A. Bettis, organist of St. Paul's. Among

THE BILTMORE SERIES OF FRIDAY MORNING MUSICALES

BALLROOM OF THE HOTEL BILTMORE

Madison Avenue and Forty-third Street

JOHN McE. BOWMAN
President

R. E. JOHNSTON, Manager, begs to announce a series of eight Morning Musicales to be given at eleven o'clock on the following dates during season 1919-1920:

November 7	December 5	January 9	February 6
November 21	December 19	January 23	February 20

The following artists have been definitely engaged:

GABRIELLA BESANZONI	CHARLES HACKETT
ANNA CASE	JOSE MARDONES
EMMY DESTINN	ISOLDE MENGES
GIUSEPPE DE LUCA	LUCILE ORRELL
ANDRES DE SEGUROLA	MARIE RAPPOLD
MISCHA ELMAN	ARTHUR RUBINSTEIN
ANNA FITZIU	HELEN STANLEY
AMELITA GALLI-CURCI	JAMES STANLEY
MARY GARDEN	TOSCHA SEIDEL
OSSIP GABRILOWITSCH	LIONEL STORR
LOUIS GRAVEURE	JACQUES THIBAUD
FRIEDA HEMPEL	CYRENA VAN GORDON
	WINSTON WILKINSON

Price per Seat per single concert, \$3 plus 10% war tax.

Price per Box (6 seats) per single concert, \$30 plus 10% war tax.

KNABE PIANO USED

Management: R. E. JOHNSTON
1451 Broadway

THE COMMODORE SERIES OF FRIDAY EVENING MUSICALES

BALLROOM OF THE HOTEL COMMODORE

Forty-second Street and Lexington Avenue

JOHN McE. BOWMAN, President. GEORGE W. SWEE-
NEY, Vice-President and Managing Director

R. E. JOHNSTON, Manager, begs to announce a series of eight Evening Musicales to be given at eight-thirty o'clock on the following dates during season 1919-20:

November 28	December 26	January 30	February 27
December 12	January 16	February 13	March 12

The following artists have been definitely engaged:

FRANCES ALDA	GIOVANNI MARTINELLI
GABRIELLA BESANZONI	LUCILE ORRELL
ENRICO CARUSO	IDELLE PATTERSON
MISCHA ELMAN	CLAIRE LILLIAN PETELER
GERALDINE FARRAR	TITTA RUFFO
ANNA FITZIU	ARTHUR RUBINSTEIN
AMELITA GALLI-CURCI	ROSITA RENARD
MARY GARDEN	ANDRES DE SEGUROLA
LEOPOLD GODOWSKY	JAMES STANLEY
RUDOLPH GANZ	LIONEL STORR
CAROLINA LAZZARI	CYRENA VAN GORDON
JOHN McCORMACK	MARY WARFEL
	WINSTON WILKINSON

Price per Seat per single concert, \$4 and \$3 and \$2, plus 10% war tax.

Price per Box (6 seats) per single Concert, \$30, plus 10% war tax.

KNABE PIANO USED

Management: R. E. JOHNSTON
1451 Broadway

The CINCINNATI SYMPHONY ORCHESTRA

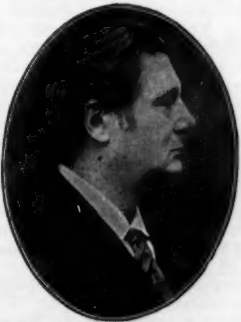
EUGENE YSAIE, Conductor

Season 1919-20

TOURING

North in October, East in November and
December, South in January, North in March

A. F. THIELE, Manager



EUGENE YSAIE

12 Times-Star Building

Cincinnati, Ohio

HEINRICH

MEYN

Basso Cantante

Oratorio and Concert
"The Bel Canto Singer"

Management:
FLECK BROTHERS
1425 Broadway
New York City

ACROSS THE COUNTRY

(Continued from page 55.)

those who contributed were Elin Turrentine, contralto, and Mrs. Bettis. The latter's numbers included the Liszt thirteenth rhapsody and the Chopin ballade in A flat minor. Mrs. Turrentine sang two groups of songs, in which were found "Down in the Desert," by Gertrude Ross, a former Chattanooga; "Heart and Soul," by Roy Lamont Smith, of this city, and a cavatina from "Les Huguenots."

Chehalis, Wash., February 12, 1920.—In the high school auditorium, Tuesday evening, February 10, the Chehalis Choral Society gave its winter concert. The attendance was not what it should have been, owing doubtless to the prevalence of the "flu" epidemic. The visiting soloists were Frederick Kloepper, baritone, and Mrs. Frederick Conaway, soprano, both of Tacoma. Their singing was greatly enjoyed, both in their own numbers and as soloists in the cantata, "Fair Ellen," given by the society. Mr. Kloepper has an unusually powerful and resonant baritone, which he handles with good effect. Mrs. Conaway's soprano is clear and bell-like, and, aided by a good stage presence, she pleased with her fine singing and excellent musicianship. Under the direction of Prof. Ferdinand Dunkley, and with Eleanor Peterson as accompanist, the Choral Society pleased, especially with the softer passage work of the program. Cui's "Nocturne" and "By the Waters of Minnetonka," Lieurance, were favorite numbers. The cantata, "Fair Ellen," Max Bruch, was given with dramatic fire and good interpretation, Director Dunkley succeeding in developing the unity and tonal qualities of the chorus.

The features of the May Music Festival, which will be given here by the Choral Society, will be "The Swan and Skylark" and "Hiawatha's Wedding Feast." The chorus will begin work on these works at once.

Chicago, Ill.—(See letter on another page.)

Cleveland, Ohio.—(See letter on another page.)

Clinton, Ia., February 11, 1920.—One of the most unusual events in the history of the Harmonic Club here was the program of negro music given by club members. It was preceded by an exhaustive study of what negro composers have done in the line of musical accomplishment and consisted of a miscellaneous program. Songs by George Chapman, William Dichmont, Lee Roberts, Rosamund Johnson, Sidney Homer, H. F. Burleigh, Carrie Jacobs-Bond, Caro Roma, George Clutman, Sheridan Gordon and S. Lansburg were given, those not by negro composers being selected because of the song topics. Piano numbers composed by Nathaniel Dett and Coleridge-Taylor were played, and the evening closed with a group of spirituals by Natalie Curtis-Burline.

The same week the program was repeated gratuitously as a benefit performance for the African Methodist Episcopal Church. The paper on negro music was educational in trend and was greatly appreciated by the large audience of colored people who assembled to hear it.

Columbus, Ohio, February 14, 1920.—The Ohio State University Glee Club, directed by Karl H. Hoenig, has just completed a very successful concert tour of Ohio, giving concerts at Medina, Cleveland, Dayton and Hamilton. Charles R. Brokaw, a baritone pupil of Cecil Fanning, was soloist and won commendation for his singing of Dix's "The Trumpeter," Oley Speaks' "On the Road to Mandalay" and Burleigh's "Mother of Mine." William P. Jenkins, a splendid violinist, played the "Thais" Meditation at each concert. The quartet and instrumental sextet gave excellent renditions and the singing of the club has been pronounced the best in the history of the university. Encouraged by the success of the State trip, plans are being made for an April tour which will take the Glee Club to Chicago, Detroit, Sandusky, Buffalo, Syracuse, New York, Pittsburgh and Akron.

Cecil Fanning, baritone, appeared in a concert at Memorial Hall, February 3. His renditions were an indication of the versatility of the singer, ranging from the dramatics of the "Pagliacci" prologue to the delicacies of Hayden Woods' "Roses of Picardy." Fanning's singing of the prologue was admirable, the difficulties of this aria serving as a vehicle for the display of his ample vocal resources. A fine sense of the artistic combined with extreme purity of tone were noticeable features of his work. On this program was heard for the first time the Old English song, "Giles Scroggins," which was arranged for Mr. Fanning by the well known composer, Grant-Schaefer. Mr. Fanning was assisted by Gladys Pettit Bumstead, whose very sweet soprano showed to advantage in Goodeve's "Fiddle and I" (Mabel Dunn Hopkins playing the obligato), and "Spring's Awakening," by Sanderson. The Columbus Ladies' Trio (Emily Church Benham, piano; Mabel Dunn Hopkins, violin, and Mabel Ackland Stepanian, cello) played very artistically the "Pastel Menuet," "Paradis," "Serenade," "Widor," "Extase," Ganne, and "Petite Bijouterie," Bohm. A girls' glee club, directed by Lillian Stocklin, also contributed to the program.

Reinold Werrenrath, baritone, and Germaine Schnitzer, pianist, appeared in the third concert of Kate M. Lacey's Quality Concert Series on February 10. Mr. Werrenrath, though suffering severely from a neuralgic cold, heroically overcame his difficulties, and by the time he reached his third group was displaying to the full his sweet and vibrant tones. The program opened with the recitative, "Ah, When on That Day," and the aria, "Blessed Resurrection Day," Bach, which was powerfully delivered with a studious treatment of tempo. A group of three well chosen French chansons was sung with restraint and splendid diction, but it was in the final group that the popular baritone attained his greatest success. Oley Speaks' "Morning" was sung with warmth and feeling. The most applauded number of the entire program was Robert Coningsby Clark's "The Blind Plowman," in which the singer touched upon the emotions of his audience by the dignity and reverence with which it was sung. The song program was closed with "A Hymn for America," a

composition of Harry Spier, who was the worthy accompanist. Mme. Schnitzer proved herself the possessor of great technical agility, which was most pronounced in the Schubert-Tausig "Military March," played by request. Of a group of Chopin etudes, the op. 25, No. 2 ("Winter Wind"), was the best. Its rippling, descending chromatics were executed flawlessly. Delicacy of touch was evident in a Mozart pastorale and a Brahms capriccio, and the temperament of the artist was dramatically apparent in her rendition of Saint-Saëns' toccata. MacDowell's "Br'er Rabbit" with the "Military March" were favorably received, and won as encore Marmontel's "Tarantelle" and Chabrier's "Scherzo-Valse," both brilliantly played.

The Women's Music Club sponsored a lecture-recital at the public library, on February 12, at which Marguerite Melville Liszewska, internationally known pianist, played, and Ella May Smith gave a talk on "Famous Woman Pianists." Mme. Liszewska gave numbers from Schumann, Debussy and Chopin in a manner which charmed and delighted her hearers.

Cornelius Van Vliet, Dutch cellist, and Eleanor Spencer, the American pianist, were presented in a joint recital by the Women's Music Club, at Memorial Hall, February 13. Miss Spencer has charm of interpretation and a brilliant playing style, which found immense favor with her large, enthusiastic audience. The Liszt "Tarantella" was colorfully interpreted in its varying moods, the thrills in this number being most skillfully handled. "Spinners in Brittany," by Rhene-Baton, is a novel work, new to Columbus, and its first hearing here was a tribute to the art of Miss Spencer. Schubert's novelté in D major was attractively done, and polish and smoothness of technic were marked in an A flat etude and the G minor ballad from Chopin. These won an encore. Mr. Van Vliet's musicianship, combined with his personality, made him instantly popular with his hearers. "Sarabande," by Leclair, was artistically played and tonally perfect. In a minuet by Danbe, a gavotte by Mehul and a dance by Mozart, Mr. Van Vliet asserted his genuine artistic ability. The encore to the group was the famous old "Walzer," by Von Weber, played in an ingratiating style. Karl Kaempff's "An Andalusian Serenade" was notably performed. "A Deserted Farm" and "To a Waterlily," by MacDowell, were favorites. Lucretia Biery Jones was an excellent accompanist. The sonata in C minor, for cello and piano, by Saint-Saëns, was admirably played, the talent of both artists being marked throughout. Their unanimity of attack was especially commendable.

Fayetteville, Ark., February 2, 1920.—With standing room all taken, the Bay View Quartet, composed of Dean Robert G. McClutchan, baritone; E. W. Schmidt, tenor; Gladys Jolly, contralto, and Catherine Howard, soprano, presented a delightful program on Friday evening, January 30. In addition to the Lehmann cycle, "In a Persian Garden," each of the singers was heard in a solo group wherein the names of Eden, Grieg, Neidlinger, Leighton, Forsythe, Rogers, La Forge, Carpenter, Coleridge-Taylor, Leoni and Burleigh appeared. The "Rigoletto" quartet, which opened the program, was most enthusiastically received. H. D. Tovey, director of the University School of Music, furnished excellent accompaniments. The appreciative audience demanded a return date.

Fitchburg, Mass.—(See letter on another page.)

Garnet, Kan., February 16, 1920.—The "flu" has been causing havoc again with musical activities, but before the schools were closed because of it a very interesting choral service was given under the direction of Emma F. Paxton, supervisor of music. This was a variation on the usual event of this kind, in that while the whole school participated in the carols, some sang en masse and others were sung by one or two grades, with all joining in the choruses. Still others were rendered antiphonally, the high school and two upper grades being in the gallery while a series of tableaux with a minimum of speech and action were taking place on the platform. A reader behind the screen completed what song and action failed to tell. This feature met with a most enthusiastic response from the audience.

Before the present epidemic the Music Club had begun work on "Joan of Arc."

Geneva, Neb., February 20, 1920.—The first community band concert was given Wednesday evening, February 18, before an enthusiastic audience. The program included the overture to "Tannhäuser" and C. W. Bennett's "Romance," and the soloists were Donald Donovan, Eugene Manning, H. T. Smith, and a brass quartet, composed of Messrs. Ralston, Huston, Saunders and Curtiss. The second concert of the band will be given some time in March.

Indiana, Pa.—(See letter on another page.)

Indianapolis, Ind., February 20, 1920.—Gaylord Yost and Pasquale Tallarico presented their fifth recital of a series of eight for violin and piano on Tuesday evening, February 10, at the College of Music and Fine Arts. The program was devoted to Brahms and included: op. 73, op. 103 and op. 100.

Kansas City, Mo., February 3, 1920.—The Kansas City Community Chorus gave its first civic concert Monday evening, February 2, in Convention Hall, before an audience of some 10,000 people. John R. Jones, director of the chorus, blended six separate organizations into one whole of a thousand voices. Especial emphasis was laid on the technic of singing in the work of the different units. The members of the chorus ranged from fifteen to seventy-five years of age. It is seldom that so large a body of singers, many not trained beyond the work of the association, produces the quality of tone heard on this occasion. The "Inflammatus Et" from Rossini's "Stabat Mater," sung in Latin, afforded an effective contrast for Mrs. Allan Taylor's delightfully pure soprano with the heavier volume of the chorus. Eaton Fanning's "Song of the Vikings" was taken briskly and with precision. Again in "Swing Low, Sweet Chariot," the chorus was used as a background for the contralto of Agnes Keers. Miss Keers also sang Sullivan's "Lost Chord" with the chorus. The "Lucia" sextet, sung by the Kansas City Grand Opera Company sextet, was repeated in response to a vociferous demand from the audience. Richard Centerbury, accompanist for the chorus, turned soloist long enough to give a romance of Sibelius and the familiar Dohnanyi rhapsody. Marian Tally, Doris Webber and Ward Hill sang Victor

Herbert's "Gypsy Love Song" and "My Wild Irish Rose." The charm of the last spread to the chorus and even the audience, and finished with several thousand voices instead of three. Charles Howard Mills led the audience in a number of popular songs.

Preparation will begin at once for the Easter concert. Mendelssohn's "Elijah" will be given by the association at Christmas. The chorus is controlled and backed by the city to the extent of \$10,000. John R. Jones the conductor of the chorus, is of Welsh nationality, and during the war had charge of the singing at Camp Sherman, Ohio.

Lancaster, Pa., February 18, 1920.—Announcement is made of a series of Lenten organ recitals in St. James Church on Saturdays, at 5 o'clock. The dates and recitalists scheduled are as follows: February 21, George D. Rogers, Lancaster, Pa.; February 28, Herbert Murr, Lancaster, Pa.; March 6, Frank McCarrell, Harrisburg; March 13 John Denues, Baltimore; March 20, Alfred Kushwa, Harrisburg; March 27, Charles Wissner, Lancaster.

Esther Kendig Rhodes recently presented a number of her students in a song recital at her studio. The program was as follows: "Card Song" (Mildenberg), "Banjo Song" (Dichmont), Esther Wolf; "Allah" (Chadwick), "The Morning Wind" (Branscombe), "I Love Your Dancing" (Lemare), "Echo" (Somerset), Pauline W. Emick; "Yesterday and Today" (Spross), "Amulets" (Rogers), Mrs. J. C. Schnupp; "The Maiden and the Butterfly" (Chadwick), "The Night Has a Thousand Eyes" (Foote), "Let Miss Lindy Pass" (Rogers), Mrs. H. A. Kuhns; "Thine Image Ever in My Sight" (Volpe), "The Three Cavaliers" (Schindler), Elizabeth Stoe; "Secrets" (Alemong), "Who'll Buy My Lavender" (German), A. Margaret Sauder; "One Fine Day" (Puccini), Rose Cohn; "Barcarolle" (Offenbach), "Mistress Mary" (Salter), Mrs. Rhoades and Mrs. Kuhns.

In commemoration of the twenty-first anniversary of the founding of the Wolf Institute of Music, a piano recital was given Friday evening, February 13, by students of William A. Wolf, the program being chosen from the works of Grieg. Those who participated in this thoroughly enjoyable event were Cecelia Drachbar, Grace Bowers, Helen M. Eshelman, Elsie M. Brudery, Paul M. Kauffman and Earle W. Echterna. This concert, which was one of the treats of the winter season, reflected credit upon the instruction and the study of the various performers.

Lindsborg, Kan.—(See letter on another page.)

Los Angeles, Cal.—(See "Music on the Pacific Slope.")

Miami, Fla., February 12, 1920.—A program of esthetic dancing was rendered by the students of the Postal-Lake studio, the participants being Alice Worthington, Sara Worthington, Mary Meek, Miss Postal, Mary Jo Cotton, Mary Katherine McAuliffe, Natalie Briggs and Dorothy Heine.

Conway's Band played an attractive program in the Royal Palm grounds on February 3, when works by Suppe, Handel, Verdi, Offenbach and Hosmer appeared on the program. Florence Wallace, soprano, was the soloist. The concert was well attended and much appreciated.

Grace Porterfield Polk, favorite singer and composer, entertained the members of the Florida auxiliary of the League of American Penwomen at her handsome residence in Coral Park last Friday. Mrs. Polk is the vice president of this organization.

The Junior Music Club (formerly called the Children's Music Club) held an interesting meeting in the school auditorium recently. The members, who submitted creative work in competition for the prizes offered by Grace Porterfield Polk, chairman of the junior music clubs in the National Federation of Music Clubs, were very enthusiastic over their awards. Corinne Fandel received the first prize; Olive Dungan and Mary Poore, second prizes. In the class for little children, Inez Hill received first prize. Other prizes were awarded to Evelyn Philpitts, Margaret Peeples, Alexine Peeples, Helen Peeples, Willie Becks, Lillian Roberts, Natalie Briggs, Marilla Griffing and Hannah Law.

The White Temple musicale on Sunday evening, February 8, drew a large crowd and there was scarcely standing room, so appreciative was Miami of this third of the series of musicales rendered this season. Two soloists assisted the regular members of the choir, Mary O. White, violinist and instructor in the Eunice Martin School at Miami Beach, and Charlotte Gero, of Columbus, Ohio, contralto. Mrs. Edwin Baker presided at the organ. The choir of the White Temple is composed of forty-five voices and a quartet consisting of Mrs. Carl Mayer, soprano; Mrs. Ralph Powers, soprano; Adelaide Clarke, contralto, and C. Pol Plancon, baritone. Charles Cushman has directed this organization for a number of years and has succeeded in giving the White Temple congregation a choir of well trained voices.

Pol Plancon, Mary O. White, Florence Pauly, pianist; Virginia Nichols, song writer and singer, and Olga Menn, soprano, gave a program at Miami Beach Casino, Sunday afternoon.

The Miami Negro Chorus gave an interesting concert in the Johnson apartments last Friday. Charles T. Thompson, director of the chorus, has planned a series of song recitals to be held in various hotels, for the benefit of the day nursery.

Enrico Aresoni, tenor, made his first appearance before a Miami audience, Tuesday evening, at the Central School auditorium. The program was under the auspices of the "Y" singers, with J. A. C. Riach as director, the complete recital embracing five numbers by this chorus of fifty voices, and by two Miami singers, Mr. and Mrs. Hamilton Hopkins. Mr. Aresoni and Mr. Hopkins, who studied and sang together in Italy, gave a duet from "Forza del Destino," Verdi. It was a pleasure to these singers to appear together on a program after a lapse of several years. Numbers by the chorus included "Keep on Hopin'," Maxwell; "O! Valiant Sons," Eville; "Land of Hope and Glory," Elgar; "Where Are the Boys of the Old Brigade," Parks, and "The Star Spangled Banner."

It is noted with regret that Mr. Hamilton Hopkins has decided to give up his vocal studio. Mr. Riach announced, however, that Mr. Aresoni has consented to a

(Continued on page 58.)

May Johnson's Special Notes on Light Opera Musical Comedy Picture Houses

"Magic Melody," the delightful operetta at the Shubert Theater, will move to Boston on March 13, after a most successful run here for five months.

"Just a Minute," the musical comedy seen recently at the Cort Theater, will soon open a long term engagement in Chicago.

Cecil Lean and Cleo Mayfield are the stars in the new musical comedy, "Look Who's Here," which had its opening this week at the Forty-fourth Street Theater.

Cora Tracy continues to carry off the artistic honors at the Park Theater, as Mad Margaret in "Ruddigore," which is enjoying its second lease of life (and prosperity). "Dardinella" is the case of a Musical Ugly Duckling. For six months it lay on the shelf—unseen and unsought. One night last November it had a try-out, and the next day McCarthy-Fisher, the publishers, were swamped with demands for copies. To date 1,600,000 copies have been sold and 2,000,000 records.

The Strand

The overture this week is Tchaikowsky's "1812." Carl Eduarde and Francis W. Southerland conducting. A. Smernoff, tenor, of the Petrograd Opera Company sings as his solo "M'Appari" from "Martha" (Flotow), and the Brahms Quartet in a special setting renders "Venetian Boat Song" (Nevin). Ralph H. Brigham and Herbert Sisson, organists, are playing "Finlandia" (Sibelius).

The Rivoli

All records at this house were broken on Monday of last week when nearly ten thousand persons viewed the picture "Huckleberry Finn." This Mark Twain classic was enjoyed by countless schoolboys and girls, and their elders seemed to find the same delight. It certainly took one back to those breathless moments when readers were first fascinated by the adventures of Tom Sawyer and Huck Finn.

The special number of the musical program was the final scene of the first act of "La Gioconda" and was well rendered by the orchestra. The singing of the chorus off stage was good, but neither Alma Doria as Gioconda nor Rose Reed as La Cieca were sufficiently poised in their acting and singing for this duet which is one of the most beautiful moments of the opera. These singers have good voices, but Miss Doria was too emotional. The volume of tone was not equally sustained by the two voices in the ensemble passages, thereby losing the wonderful effect of harmony both in the song and sorrow of this blind mother and her despairing daughter. "The Plantation Melodies," by the orchestra and chorus, were heard with increasing pleasure.

The musical numbers for this week are Adolphe Adam's overture "If I Were King"; the "Armorer's Song" from "Robin Hood," sung by Emanuel List, bass, and Irene Williams' rendition of the aria "Chanson Provençal." Prof. Swinnen's organ solo is the intermezzo from "Cavalleria Rusticana."

The Rialto

The overture this week is Rossini's "Italiana in Algeria," Lion Vanderheim assisting Hugo Riesenfeld in conducting. Betty Anderson, soprano, is singing "Annie Laurie." Joseph Alessi plays a trumpet solo, Rossini's "Stabat Mater." The organ solo is "March Heroique" (Schubert), by John Priest.

The Capitol

The musical program last week was of unusual interest. The overture "Merry Wives of Windsor," by Nicolai, opened the program. It was excellently played. The director, Nathaniel Finston, brings from his orchestra the delicate shading of this delightful music.

The performance of the opera, "Cavalleria Rusticana," was extremely well presented. There were very few cuts employed and the salient points of the opera were marked. Especially good were the orchestra and chorus. Turiddu, the tenor role, was sung by Cesar Nesi and William Robyn alternating. On the evening I attended, Cesar Nesi sang. He has an exceptionally good voice and is an intelligent actor. Bertha Shalek, formerly with the Century Opera Company, was a very satisfactory Santuzza. Harry Luckstone sang the role of Alfio with authority.

The entire production reflects the greatest credit on William G. Stewart, who has brought his years of experience as an opera singer and later as a director, to the assistance of the promotion of one of his most cherished aims, grand opera in English. These fine efforts on the part of the Capitol management should have the greatest encouragement from the public, because they are the means of educating the general audience to a knowledge of grand opera in the vernacular, and that is a long step toward national opera.

A further step in this direction would be better translations into a more musical and poetical English. Certain phrases allotted to Santuzza were noticeably inadequate to express the tragic intensity of the drama. It was unfortunate that Nesi did not sing the entire opera in English

because his diction in the "Siciliana" was very good. Every opportunity such as this should be taken by the foreign artists here to sing our language, when possible.

B. S. Moss' Broadway Theater

Alice Joyce is featured here in a Vitagraph picturization, "The Sporting Dutchess." The "Powder Puff Follies" is continuing on in its fourth week. It is very musical, lively and is making a tremendous success.

New Publications

C. C. Church & Co., Hartford, New York, Paris, Sydney
"Three Japanese Songs," translation from Japanese poems—music by Amy Ashmore Clark.

"Plum Blossoms," "Autumn Magic," "At the Gate." The simplicity of these little songs make them very charming. They are quite original and yet sincere in composition. They are fine for a recital program.

Jos. W. Stern & Co., New York

"If You Were the Op'ning Rose"—verses by Ruth Rutherford, music by Thomas J. Hewitt. This is an unusually good song, much above the ordinary ballad.

"White Nights"—words by Arthur Stringer, music by Elsie Dérèmeaux. A charming concert number.

"Waiting for You"—words by Harold Robe, music by Onofrio Sciacca. These three songs would make a very pleasing group, or can be used individually with effect.

McCarthy & Fisher, New York

"My Laddie"—words by Howard E. Rogers, music by Harry Akst. A past-war song, a sentimental ballad.

"Buddha"—words by Ed. Rose, music by Lew Pollack. A clever, catchy melody in the ultra popular vein.

Jerome H. Remick & Co., Detroit and New York

"Your Eyes Have Told Me So"—Lyric by Egert Van Alstyne and Gus Kahn, music by Walter Blaufuss. This will prove a great favorite. It is very melodious and of the popular ballad type.

Chappell & Co., London, New York

"Homing"—words by Arthur L. Salmon, music by Teresa Del Riego. An interesting composition well suited to an appealing poem.

"The Road That Brought You to Me"—words and music by Bernard Hamblen. It is very melodious and offers opportunities for effective nuances. It could be used on any program.

"There Is No Death"—words by Gordon Johnstone, music by Geoffrey O'Hara. The poem is original and the music appropriate, also very interesting and an excellent memorial or church song.

"The Blind Ploughman"—words by Marguerite Radcliffe-Hall, music by Robert Coningsby Clark. Many artists are using this song. Best suited for bass or baritone, deeply religious in sentiment, and effective when given the proper interpretation.

G. Ricordi & Co., New York

"Celle Que Je Prefere"—poem by André Alexandre, music by Félix Fourdrain. One of the most exquisite offerings of this master of French songs. It has a touch of the exotic and is light and delicate in its conception.

"La Chanson des Cloches"—poem by André Alexandre, music by Félix Fourdrain. This song, by the same master, is a beautiful companion for the preceding one in its contrasting, broadness of style and sentiment. Fine as a recital song.

"Somewhere"—words and music by Alston Waters. A charming waltz song, and delightful encore number.

"Because You're Here"—words by Harold Robe, music by Lieutenant Gitz-Rice. By the same composer of "Dear Old Pal of Mine." Excessively popular in style and melody.

Boosey & Co., New York and London

"Teach Me To Do Thy Will"—words by Avery Werner, music by Vernon Eville. A sacred song, excellent with organ accompaniment.

"Duna"—words by Marjorie Pitchhall, music by Josephine McGill. A splendid song for the male voice, direct in its heart appeal and simplicity.

"Into the Dawn to Be"—words by Longfellow, music by T. Wilkinson Stephenson. An effective setting to Longfellow's poem. Preferably low key.

"Mother My Own"—words by Miriam Teichner, music by Edward Richardson Caldwell. It is being sung with success.

Luckhardt & Belder, New York

"Good Night"—music by Bjarne Rolseth, words by E. Buck.

"Break, Break, Break"—words by Alfred Tennyson, music by G. Romilli. These are two concert songs of merit.

Jones Music Company, New York

"My Memory Of You"—words and music by Anita Owen. Like all of Anita Owen's songs. This has a fascinating melody, well written.

Announcements of Opera-Musical Comedy Picture Houses-The Stage

HAPPY DAYS AT THE HIPPODROME MATINEE EVERY DAY

Daniels & Wilson, San Francisco and New York
"Love's Rainbow"—lyric by Maude Fulton, music by Eva Applefield. Very good! A love song in the popular waltz style. M. J.

NEW YORK CONCERT ANNOUNCEMENTS

Thursday, March 4

Philharmonic Society of New York—Albert Spalding, soloist. Evening. Carnegie Hall.

Raymond Wilson. Piano recital. Afternoon. Aeolian Hall.

Harriet Foster. Song recital. Evening. Aeolian Hall.

Friday, March 5

Philharmonic Society of New York—Albert Spalding, soloist. Afternoon. Carnegie Hall.

Helen Ware. Violin recital. Afternoon. Aeolian Hall.

Richard Buhlig. Piano recital. Evening. Aeolian Hall.

Saturday, March 6

New York Symphony Orchestra—Lucy Gates, soloist. Afternoon. Carnegie Hall.

Philharmonic Society of New York—Rudolph Ganz, soloist. Evening. Carnegie Hall.

Pablo Casals. Cello recital. Afternoon. Aeolian Hall.

Abram Haitowitzsch. Violin recital. Evening. Aeolian Hall.

Jerome Rappaport. Piano recital. Evening. Sixty-third Street Music Hall.

Dicie Howell and Daniel Wolf. Song and piano recital. Afternoon. Hotel Plaza.

Sunday, March 7

John McCormack. Song recital. Evening. Hippodrome.

New York Symphony Orchestra—Lucy Gates, soloist. Afternoon. Aeolian Hall.

Society of American Music Optimists. Afternoon. Chalf's.

Reinald Werrenrath. Song recital. Afternoon. Carnegie Hall.

Alessandro Bonci, Margaret Matzenauer and Toscha Seidel. Afternoon. Hippodrome.

The MacDowell Club—Guy Maier and Lee Pattison, soloists. Evening. 105 West Fifty-fifth street.

Alix Young-Maruchess and Winifred Christie. Violin and piano recital. Evening. Princess Theater.

Monday, March 8

Elshuco Trio. Evening. Aeolian Hall.

Oscar Nicaastro. Cello recital. Afternoon. Aeolian Hall.

Sasha Culbertson. Violin recital. Afternoon. Carnegie Hall.

Tuesday, March 9

Philadelphia Symphony Orchestra. Evening. Carnegie Hall.

Flonzaley Quartet and Harold Bauer. Evening. Aeolian Hall.

Beatrice MacCue. Song recital. Afternoon. Aeolian Hall.

Wednesday, March 10

Franklin Riker. Song recital. Afternoon. Aeolian Hall.

Thursday, March 11

New York Symphony Orchestra. Afternoon. Carnegie Hall.

Philharmonic Society of New York. Evening. Carnegie Hall.

Roland W. Hayes. Song recital. Evening. Aeolian Hall.

Friday, March 12

Commodore Evening Musicale. Evening. Hotel Commodore.

Philharmonic Society of New York. Afternoon. Carnegie Hall.

John Charles Thomas. Song recital. Afternoon. Aeolian Hall.

Augusta Cottlow. Piano recital. Evening. Aeolian Hall.

U. S. Kerr. Evening. Century Opera House.

OPPORTUNITIES

FOR RENT—Large furnished studio with use of piano for rent part time of the day; suitable for singing teachers, students, etc., etc. Apply GIBBONS, 179 Madison Avenue (34th Street), New York.

FIRST AID TO ARTISTS—E. JEROME HART, late Eastern Press Representative, Chicago Opera Association, formerly Musical Critic of London Globe and New York Herald, undertakes the artistic management and publicity of artists touring

the United States, arranging their press matter and advertising. Having had considerable experience in Australia and the Far East, he can advise and arrange tours for artists intending to visit those parts. English tours also advised upon. Address by letter in first place: E. JEROME HART, 14 West 50th Street, New York.

WANTED, VOCAL STUDENTS—Ladies, as residence pupils. Room, board, daily lessons in singing, languages, harmony. Apply Madame Mathilde de

Mora, vocal teacher, 619 West 143d Street, New York City. Telephone Audubon 4418.

FOR SALE—Pipe Organ, three manual, 40 stops, good condition. Inquire "A. E. W." care MUSICAL COURIER, 437 Fifth Avenue, New York.

WANTED—In every large city or center, a woman of musical tastes, or education and some spare time, to act as our local

representative in the introduction of a new line of high class sheet music to the trade. We offer a permanent connection, with liberal commissions, and only require a portion of your time. Address "L. C. Co." care of MUSICAL COURIER, 437 Fifth Avenue, New York City.

FOR SALE—Guade & Bernardel Frères Violin, 1885, in perfect condition. A. S. Baiz, 817 Riverside Drive, New York City.

ACROSS THE COUNTRY

(Continued from page 56.)

request made by Mr. Hopkins that he remain in Miami this winter and take over the former studio of Mr. Hopkins.

Missoula, Mont., February 16, 1920.—The musical public of Missoula had the pleasure of hearing Alice Nielsen on the evening of January 26. The audience crowded the auditorium and the applause accorded the artist testified to the pleasure which she gave. She responded most gracefully to a number of encores. Her accompanist, Thomas Griselle, was equally pleasing, and his piano numbers were heartily applauded.

The music department of the Missoula Woman's Club met in regular session in the Y. W. C. A. parlors on Monday afternoon, February 9, at which time the subject was "Children's Music." Elsa Swartz was leader. She gave a paper on the subject, illustrated with children in all degrees of advancement, those especially interesting being the little tots just beginning their musical study. A chorus from the third grade in the Roosevelt School and one from the seventh grade in the Central School, under the direction of Mabel Palmer, supervisor of music in the public schools, added greatly to the pleasure of the occasion. Those taking part at the piano were William Dixon, Yvonne Struble, Helen Hubert, Catherine Wilbur, Ida Frances Cosner, Marjorie Dickinson, Thelma McCune, Dorothy Dixon and George Simerson.

Twenty-one members of the piano class of the Swartz studio gave an excellent program before an appreciative audience on Sunday afternoon, February 15, in the parlors of the Y. W. C. A.

Oakland, Cal.—(See "Music on the Pacific Slope.")

Portland, Ore.—(See "Music on the Pacific Slope.")

New Bedford, Mass., February 3, 1920.—The third of the "People's Series" of concerts by the orchestra of Le Cercle Gounod, composed of sixty of the best instrumental musicians in New Bedford, was given Sunday afternoon, February 1, in the auditorium of the High School. It brought to public notice a charming artist, Florence Sykes, who made her debut as a recital singer on this occasion. She has a soprano voice of unusual resonance, which she uses with unflinching good taste and judgment. She sang a group of songs, showing the result of the fine training which she had received from Katherine Moriarty, a young singing teacher of New Bedford, who is making a fine reputation along that line. The program played by the orchestra, under the direction of Rodolphe Godreau, was composed of light compositions, one of the most interesting of these being a prelude by Jarnefeldt, which was played by the orchestra in virtuoso style.

Northfield, Minn., February 2, 1920.—The Zoellner Quartet further increased its fine reputation here in the giving of a program for Carlton College on January 30. The organization's playing was well nigh flawless and splendid contrasts were maintained throughout the program. From Mozart to Brandts-Buys was a far cry, but the modern Hollander stood up well under the test, the audience being very receptive to the work. It is understood that the Zoellners will be re-engaged for next season.

Redlands, Cal.—(See "Music on the Pacific Slope.")

Springfield, Ohio, February 9, 1920.—Not for some time has an artist appeared in Springfield who so cleverly interpreted Scotch songs as did Glenn Ellison, Scotch haritone, who appeared here on Thursday, February 5. Mr. Ellison's home is in Glasgow, Scotland, and he understands thoroughly the Scotch mannerisms and customs. With him was Willard Osborne, violinist, who likewise pleased. The concert was a distinct success in every way.

Eighty years ago music was introduced into the schools of Springfield. This city has always had something of the reputation of being a musical center, but it has only been the last few years that it has awakened to any special efforts along musical lines. Music was placed in the schools by the Clark County Education Society in 1840. In that year it was declared to be a branch of education, since "it is the duty of everyone who designs to become a professional teacher to make himself familiar with the principles of this charming science." This last clause was one of the parts of the resolution adopted by the society.

St. Paul, Minn.—(See letter on another page.)

Tacoma, Wash.—(See "Music on the Pacific Slope.")

Toronto, Canada.—(See letter on another page.)

Vermillion, S. Dak., January 16, 1920.—The Zoellner String Quartet appeared in the artist course here at the University on Thursday evening, January 15. The following program was rendered: quartet in D minor, Mozart; romantic serenade, Brandts-Buys, and quartet, No. 2, Borodine.

Torinoff and Wylie in Joint Recital

Baroness Leja De Torinoff, Russian dramatic soprano, and William Wylie, tenor, will be heard in an interesting recital at Carnegie Music Hall, Pittsburgh, Pa., on March 26, under the direction of Edith Taylor Thomson, the popular local manager of the Hevyn recitals in that city. Both Baroness De Torinoff and Mr. Wylie gave recitals in New York City during the month of January.

Werrenrath Recital March 7

Reinald Werrenrath will be heard in a recital at Carnegie Hall on Sunday afternoon, March 7. His program will include songs by Bach, Grieg, Harty, Ireland, Williams, Sanderson, Deems Taylor, Leo Smith, Geoffrey O'Hara, Clarke, McGill and Damrosch. Harry Spier will be at the piano.



[Because of the fact that space in the Musical Courier this season is limited, only a certain amount is allotted each week to the Information Department. For this reason it is necessary for answers to inquiries to take a regular routine, which provides for the publication as quickly as possible of all material. In cases where it is stated that the information is of great importance, a copy of the answer as it will appear in the Musical Courier is sent direct to the person making the inquiry. A great many of these inquiries call for exhaustive investigation, which necessarily delays the reply.—Editor's Note.]

OFF THE KEY.

"I recently saw an article in a musical magazine, not the Musical Courier, regarding some poor work done by a singer at her New York recital. The writer of this article, as I remember, stated the singer varied from stop pitch at times, the cause of which he said was due to the way in which she handled her breath. Now I would like to know if one can positively cure himself or herself of this fault of singing off the pitch through correct breathing. I wrote to the author of the article twice, but did not even receive the courtesy of a reply. From past experience with the Information Bureau of the Musical Courier I know I will receive the desired information, or at least an answer to my letter. Thanking you, I remain a constant reader of the Musical Courier and a student."

Singing off the pitch is due to several causes, which may be summed up as "bad method." And yet that hardly covers the question, for it happens that singers who have gone successfully through some years of public work will suddenly develop this unpleasant habit. The writer remembers the case of one of the most famous American women singers, one whose fame rested upon her beautiful voice and the perfection of her singing. Yet it happened to this singer that, for one entire season, she seldom sang on the key. From some cause or other, overwork, perhaps, her voice refused to respond to the demands made upon it. Many who heard her during that year felt that never again could she rally to her former splendid work. Yet she did. She was possessed of so much good common sense that she realized the need of some hard training. For months she worked herself under the care of a well known and severe teacher, with the result that the brilliancy of her work was increased, her voice regained its "youthful" quality and never again was there any criticism of her work. But not all singers are aware of their fault. Their "ear" does not tell them they are singing off pitch. Correct breathing cures many faults, but false singing may result from any one of several causes, and the best course to pursue is to go to a teacher who really understands voices and take a course of hard study, to correct whatever trouble has arisen. Singers are so sensitive about singing off pitch that even when told they have the habit they are apt to believe the critic is not telling the truth. Singers too often give up taking lessons or coaching after they have attained a public hearing, thinking they no longer need to study, but the really great ones never stop studying and criticizing themselves. In the case of the singer mentioned in the article of which you write, it may be that her breath was not used right and that therein lay the trouble. Anyway, like all other faults of method, it is a bad habit to cure and takes time with much patience and hard work.

WHO TAUGHT THEM?

"I would greatly appreciate it if you would give me the names of the teachers with whom the following have studied: Anna Case, Mabel Garrison, Helen Stanley, Frieda Hempel, May Peterson. I always enjoy reading your column because of the valuable information which you give so willingly."

Anna Case, Mme. Obstront-Renard; Mabel Garrison, Herbert Witherspoon; Helen Stanley, Frank King Clark; Frieda Hempel, Delia Valeri; May Peterson, Jean De Reszke.

THE JUILLIARD BEQUEST.

"Have you any information on file relative to the plans or disposition that have been made in connection with the bequest of \$5,000,000 that was left some time ago by a man named Juilliard, for the aid of young musical students as far as a thorough musical education was concerned?"

You are referred for all information about the Juilliard bequest to the Information Department of the Musical Courier, December 11, 1919. This will serve as answer for several inquiries on this subject.

MANAGERS AND SINGERS.

"Your answers to queries in the columns of the Musical Courier have so impressed me with their sense of practical value and sincerity that I venture to lay before you a problem which I am facing. I am ambitious to become a concert singer. I am told that New York managers will not book a singer who cannot deposit an initial fee of at least \$5,000 for advertising, etc. Is this true? If so, is it not more practical for a singer of moderate means to gain this object through grand opera and have the reputation upon which to build concert work? My voice is coloratura soprano and I have been told by teachers that I have unusual musical intelligence and have made exceptional progress. I realize that whatever advance I make must be done without a misstep; that is why I am writing to a disinterested party who is in the field and who, I am sure, can give me advice on this subject."

The statement that a New York manager will not book a singer who cannot deposit at least an initial fee of \$5,000 for advertising, etc., is ridiculous. It is perfectly true, however, that no manager will take an artist unless the artist is ready to do a reasonable amount of advertising. How else can an artist be introduced to the public or to the local managers, clubs and others who purchase artists? The amount which the manager receives in the first year or two on commissions for the sale of an artist who is being introduced, is of course likely to be very small, and some managers insist either on a straight salary basis at first, until the artist has proved his worth, or on a guarantee of a certain amount to be netted from the commission. If this amount is not reached, the artist is obliged to make up the difference. This seems to be an entirely equitable way of dealing, as the manager must make his living as well as the artists.

As to the practicability of going into the musical field through grand opera before taking up concert work, the idea is undoubtedly a good one, but the question is, how? You must be aware of the fact that there are at the outside six companies of any standing in America, into which probably six thousand singers are trying to get. This is not said to discourage you. If you have the unusual voice and the unusual ability to sing, the manager of any of the companies will find a place for you, but you have got to prove it first, and it often takes time and trouble to find the opportunity. From

what you say of yourself, there is no reason why you should not make a success, but you will realize in the first place that for a countrywide career in concert you would in the beginning find a much greater advantage in making your headquarters in New York, where you could get in touch with managers, and see what your chances are, than to remain in your present city; and the same is true of any operatic career, since practically all the companies have organized here. Do not, however, take this as advice to come to New York, at least not without having your own estimate of yourself and your ability thoroughly confirmed by some impartial professional judge near your home.

PACIFIC SLOPE

(Continued from page 31.)

evening, in conjunction with Wesley K. Kuhule. Mr. Douglas has a pipe organ installed in his home, which makes it possible for him to give his friends frequent musical evenings.

Clifford Lott is kept so occupied with his church work, his large class and many demands out of town that his Los Angeles audiences hear him all too infrequently, but he has plans for a concert in the near future which will delight the many admirers of this most artistic baritone.

Ruth Hutchinson, soprano, will be heard in connection with the other prize winners of the Federation contest in a concert tour, which will take her all through the Middle West and to the Eastern cities.

Although but recently located here, Charles T. Ferry is having many engagements and his songs are much used. Mr. Ferry is head of the piano and organ department of the Westlake Art Studios. J. W.

GALLO'S OPERA FORCES SCORE
GREAT PORTLAND SUCCESS

Large Audiences Attend Eight Meritorious Performances—Heifetz's Superb Recital Thrills—Julia Clausen Sings with Columbia Male Chorus—Apollo Club Heard in Second Concert—Notes

Portland, Ore., February 7, 1920.—Operatic Portland turned out in large numbers to hear Fortune Gallo's San Carlo Grand Opera Company. The troupe, which opened in the Public Auditorium on January 26, favored the city with eight meritorious performances, and as previously noted in the MUSICAL COURIER, the season was a great success. The operas presented were "Rigoletto," "Aida," "Tales of Hoffman," "Madame Butterfly," "Cavalleria Rusticana," "Pagliacci," "Lucia," "Carmen" and "Il Trovatore." Among the artists who scored here were Marcella Craft, Vincente Ballester, Queena Mario, Stella De Mette, Alice Homer, Sofia Charlebois, Manuel Salazar and Giuseppe Agostini. Gaetano Merola directed. Bettina Freeman, a prominent member of the company, was taken ill here and did not sing.

HEIFETZ'S SUPERB RECITAL THRILLS.

Jascha Heifetz, violinist, came on January 28 and played in the Heilig Theater, where he thrilled a capacity audience. Mr. Heifetz has been giving many concerts along the Pacific Coast, and is everywhere adding new triumphs to the notable list of brilliant achievements, which is his.

JULIA CLAUSSEN SINGS WITH COLUMBIA MALE CHORUS.

On February 3, the Columbia Male Chorus, which is noted here for its splendid a capella singing, held its annual concert in the Auditorium and was greeted with a stirring demonstration of enjoyment. Charles Swenson conducted. "Freedom's Light," poem by Waldemar Seton and music by Conductor Swenson, was heard here for the first time and made a hit. The soloist of the evening, Julia Clausen, was received with acclamation. Notable among her numbers was "Mon Coeur" from "Samson et Dalila" (Saint-Saens). Mme. Clausen's program was a most beautiful one and she sang with remarkable sweetness of tone. Edgar E. Coursen, her accompanist, played with fine ability. The concert closed with "The Great White Multitude" (Grieg), which was sung by the chorus and Mme. Clausen.

APOLLO CLUB HEARD IN SECOND CONCERT.

The season's second concert of the Apollo Club, William H. Boyer, director, took place in the Auditorium on February 5. The chorus, which numbers seventy men, sang with good effect. Solos were contributed by Walter J. Stevenson, bass. The accompanists were Edgar E. Coursen and William C. McCulloch, pianists, and Ralph W. Hoyt, organist. This capable club should favor its friends with more unaccompanied singing.

NOTES.

Ruth St. Denis and her dancers charmed a large audience at Auditorium last evening. Ellis Rhodes, tenor, and Pauline Lawrence, pianist, assisted. This artistic performance was managed by the Western Musical Bureau, of Portland, Laurence A. Lambert, general manager.

Roy Marion Wheeler, who has done a great deal for the uplift of music, is giving a series of musicals in his piano studio in the Goodnough Building. J. R. O.

Pearl Curran's "Rain" Used by Anna Case

When Anna Case sang at the Commodore Musicales she used a little song called "Rain" by Pearl Curran, and it made such an impression on the audience that Miss Case had to repeat it.

YON STUDIOS

S. CONSTANTINO } YON
PIETRO A.

Directors.

Vocal, piano, organ and composition.

833 CARNEGIE HALL, NEW YORK

Telephone, 951 Circle.

ELSA FISCHER

STRING QUARTET

Elsa Fischer, 1st Violin Lucie Neidhardt, Viola

Helen Reynolds, 2d Violin Carolyn Neidhardt, Cello

Address: 474 West 180th Street

New York City

M. E. CORLEW-SMITH

SOPRANO

Address: 313 W. 87th Street, N.Y.

Phone: Schuyler 3317

VOCAL STUDIO

KIMBALL HALL

CHICAGO

HERCULES

GIAMATEO

Concert Pianist

Limited number of pupils accepted

Address:

449 Eastern Blvd., Brooklyn, N.Y.

Telephone 4947 Prospect

BALDWIN

“ “ Cincinnati “ “



STEGE
The Most Valuable Piano in the World



EMERSON

Established 1849

Boston

BUSH & LANE

HOLLAND, MICH.

WING & SON, WING PIANO

Manufacturers of the

A musical instrument manufactured in the musical center of America for forty-nine years

Factory and Offices Ninth Ave., Hudson and 13th Streets, New York

Lambert MURPHY T E N O R

METROPOLITAN OPERA CO.
For Concert Engagement Apply to
The WOLFSOHN MUSICAL BUREAU
1 West 34th Street New York

Clare Osborne Reed
ARTIST TEACHER—DIRECTOR
COLUMBIA SCHOOL OF MUSIC
Advanced Interpretation for Artists-Students,
Teachers' Normal Training.
509 S. Wabash Ave. Chicago

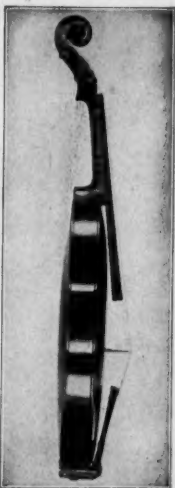
BUTLER Soprano
PUPILS ACCEPTED
512 Fine Arts Building, Chicago, Ill.

CENTRAL MUSIC HALL
84-86 East Van Buren Street Seating Capacity 700
HARRIET MARTIN SNOW, Manager
63 East Van Buren Street CHICAGO
(In Summy's Music Store) Telephone Wabash 8740

Ganapol School
OF MUSICAL ART All branches taught
50 superior teachers
DETROIT, MICH. Boris L. Ganapol, Director

GRANBERRY PIANO SCHOOL
ARTISTIC PIANO PLAYING
Practical Training Course for Teachers.
BOOKLETS—CARNEGIE HALL, NEW YORK.

REINDAHL VIOLINS



and Bows, Violas
and Cellos

Artists know the
rarity of violins
whose tones are
"sweet" from low-
est G to A in altis-
simo. You know
how much you de-
sire a violin whose
qualities are distinguished
in power, intensity, bril-
liance, evenness, sym-
metry, perfection of open
fifths, stopped fifths, thirds,
octaves, clear harmonies,
pure plucked tones, dis-
tinct arpeggios, distinct
in shake, trill and sta-
c-cato, and which quickly
responsive to bow-pressure
from real pianissimo to
fortissimo. If you do not
possess such a violin, you
will be interested in a
booklet—"An Artist's
Touch"—which I will
gladly mail you FREE,
and which contains opin-
ions from world famous
artists who use REIN-
DAHL VIOLINS.

Violins sent to responsible persons, on trial, for
comparison with other new or famous old violins.
If desired, gradual charge accounts opened.

KNUTE REINDAHL, Mesons Drive, R. F. D., No. 3
Madison, Wisconsin
(Formerly Athenaeum Bldg., Chicago)

LESTER PIANO

ONE OF THE
OLD MAKES
PHILADELPHIA

N. Y. School of Music and Arts

RALFE LEECH STERNER, Director
Central Park West, Cor. 98th Street
Dormitory for out-of-town students

Tel. 679 Riverside

INSTITUTE OF MUSICAL ART OF THE CITY OF
NEW YORK
120 CLAREMONT AVENUE Frank Damrosch, Director

VICTOR HARRIS

THE BEAUFORT
140 West 37th Street
Tel. 1033 Columbus

TEACHER OF SINGING IN ALL ITS BRANCHES

AMERICAN CONSERVATORY

Chicago's Foremost School of Music and Dramatic Art

Ninety Artist-Instructors

Catalog Mailed Free

John J. Hattstaedt, President, Karleton Hackett, Adolf Weidig, Henriot Levy,
Associate Directors

KIMBALL HALL, CHICAGO, ILL.

NEW YORK AMERICAN CONSERVATORY

163 West 72nd Street NEW YORK

Empowered by law to confer Diplomas and the Degree of Doctor of Music
DIRECTORS: C. HEIN AND A. FRAEMCKE

Instruction in all branches of music from first
beginning to highest perfection.
Thirty-eight of the best known and experienced
professors.

Free advantages to students: Harmony lectures,
concerts, ensemble playing, vocal sight reading.

SEND FOR CATALOGUE
TERMS \$15 UP PER QUARTER

KANSAS CITY CONSERVATORY OF MUSIC

KANSAS CITY, MO.

ENDOWED and INCORPORATED

All Branches of Music, Dramatic Art, Languages, Dancing, Painting, etc.
Faculty of Forty Teachers, including Allen Hinkley, John Thompson, Francois
Boucher and Dr. Hans Harthan. Send for Catalogue JOHN A. COWAN, President

CINCINNATI CONSERVATORY of MUSIC ESTABLISHED 1867



52ND YEAR CLARA BAUR, Foundress
Conducted according to methods of most progressive
European conservatories.

Elocution—MUSIC—Languages

Faculty of International Reputation

Exceptional advantages for post-graduate and repertoire
work. Department of Opera. Ideal location and res-
idence department with superior equipment.

Master class for virtuoso violinists under

EUGENE YSAYE Season 1919-20

For catalogue and information
address Miss BERTHA BAUR, Directress
Cincinnati, Ohio.



THE AMERICAN INSTITUTE OF APPLIED MUSIC

34th Year of Continuous Service for the

Development of the
INDIVIDUAL NEEDS OF STUDENTS

October 1st, 1919

212 WEST 59th STREET, NEW YORK CITY

Send for Circulars



Best value in a strictly high grade instrument

ESTEY

The best known musical name in the World
ESTEY PIANO CO. New York City



THE STEINWAY PIANOS

(GRAND AND UPRIGHT)

Are Everywhere Known As

THE STANDARD PIANOS OF THE WORLD

FACTORIES:

Ditmars Avenue and Riker Avenue
Steinway, Borough of Queens, New York

Warehouses: { Steinway Hall, 107-109 East 14th Street, New York
Steinway Hall, 15-17 Lower Seymour St., Portman Sq., W., London

Represented by the Foremost Dealers Everywhere

STEINWAY & SONS

AMERICAN
IN NAME, OWNERSHIP, AND SENTIMENT

THE

Mason & Hamlin

"THE STRADIVARIUS
OF PIANOS"

The most costly piano in the world

PRINCIPAL WAREHOUSES AND FACTORIES

BOSTON

New York Warerooms, 313 Fifth Avenue



Established 1864

KRANICH & BACH

Ultra-Quality PIANOS
and PLAYER PIANOS

ENDORSED BY MUSICAL ARTISTS EVERYWHERE

New York City

SCHOMACKER

Established 1838 in Philadelphia

A Leader for 80 Years -:- Schomacker Piano Co., Philadelphia, Pa.

The
Name **Sohmer**



on a piano is a guarantee of quality;
a synonym for artistic excellence.

For forty years the Sohmer family
have been making Sohmer pianos.

To make the most artistic piano
possible has been the one aim, and
its accomplishment is evidenced by
the fact that:

There are more Sohmers in use in the Metro-
politan District than any other artistic piano.

SOHMER & CO., 315 Fifth Ave., NEW YORK

PAUL ALTHOUSE WRITES:

New York, June 19th, 1919.
The Autopiano Company,
On-the-Hudson at 51st Street,
New York City.

DEAR SIR:-

You are certainly to be congratulated on your
splendid achievement in the production of the
Autopiano, which I consider one of the finest players
I have ever played.

It is so exquisitely beautiful in tone and expres-
sion, so unquestionably superior, that I can readily
understand why the Autopiano leads in the player
piano world.

Sincerely,

Paul Althouse



THE AUTOPIANO COMPANY

PAUL BROWN KLUGH, President

On-the-Hudson at 51st Street

New York

